

OLDE TIME

SEPTEMBER 1977

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NEEDLEWORK PATTERNS AND DESIGNS

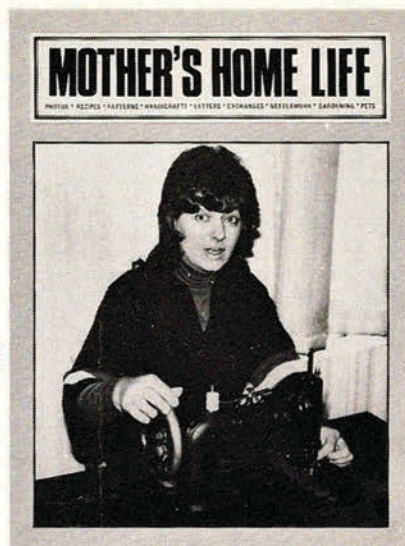
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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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To those of us who have known better days and better ways, there comes at times an irresistible yearning to retrace our steps. We long to turn our backs on the pressure and complexity of the modern world and to escape, if only for a little while, into the tranquil atmosphere of the past.

It is this hunger for our lost yesterdays that causes us to surround ourselves with tokens and memorabilia, to collect and catalog and preserve remnants of a lost society. It is the reason we flock as tourists to reconstructed colonial villages and crude frontier towns. And it is probably the reason that many of you have become loyal readers of this magazine.

It was never our intention to set ourselves up as connoisseurs or critics. Our approach has been honest and our presentation unsophisticated. With true affection for the handiwork of earlier times, and with enormous respect for its creators, we have attempted to discover the quaint as well as the beautiful; to capture for you the true flavor and feeling of a bygone era. We hope that we have in some small measure succeeded.

The next issue of this magazine will be "under new management". Kemis Rodgers is your new editor, and we feel sure that her creativity and enthusiasm will add a new dimension to your enjoyment of Olde Time Needlework.

A fond good-bye from your editor

Barbara Hall Pedersen

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Decorating with French Knots



The French knot is one of the simplest and most versatile of embroidery stitches. It may be used to edge the outlines of designs, as in the case of the luncheon set illustrated, to cover surfaces either in solid or powdered effects, like the cushion-top, or merely to provide contrast for other stitches.

Properly done it is as durable as any of the flat stitches and takes no longer to make, but for the best results the fabric upon which it is worked should be held in a hoop or frame in order to leave the left hand sufficiently free to aid in manipulating the thread.

The method is as follows: Knot end of thread and pass needle from back to front at the point indicated. Holding thread with thumb and finger of left hand, place the needle point above it and coil thread once from left to right. In reality this coil, or twist, is made with the needle rather than by the manipulation of the thread in the left hand, although the latter plays an important part in holding the thread at just the right tension to coil smoothly about the needle.

With the thread still held by the left hand, insert the needle point into the material only a little in advance of the spot where it was brought through, release the thread and draw through. With only a little practise, the thread falls naturally into place as it is drawn through and rests in a compact little knot on the surface of the material.

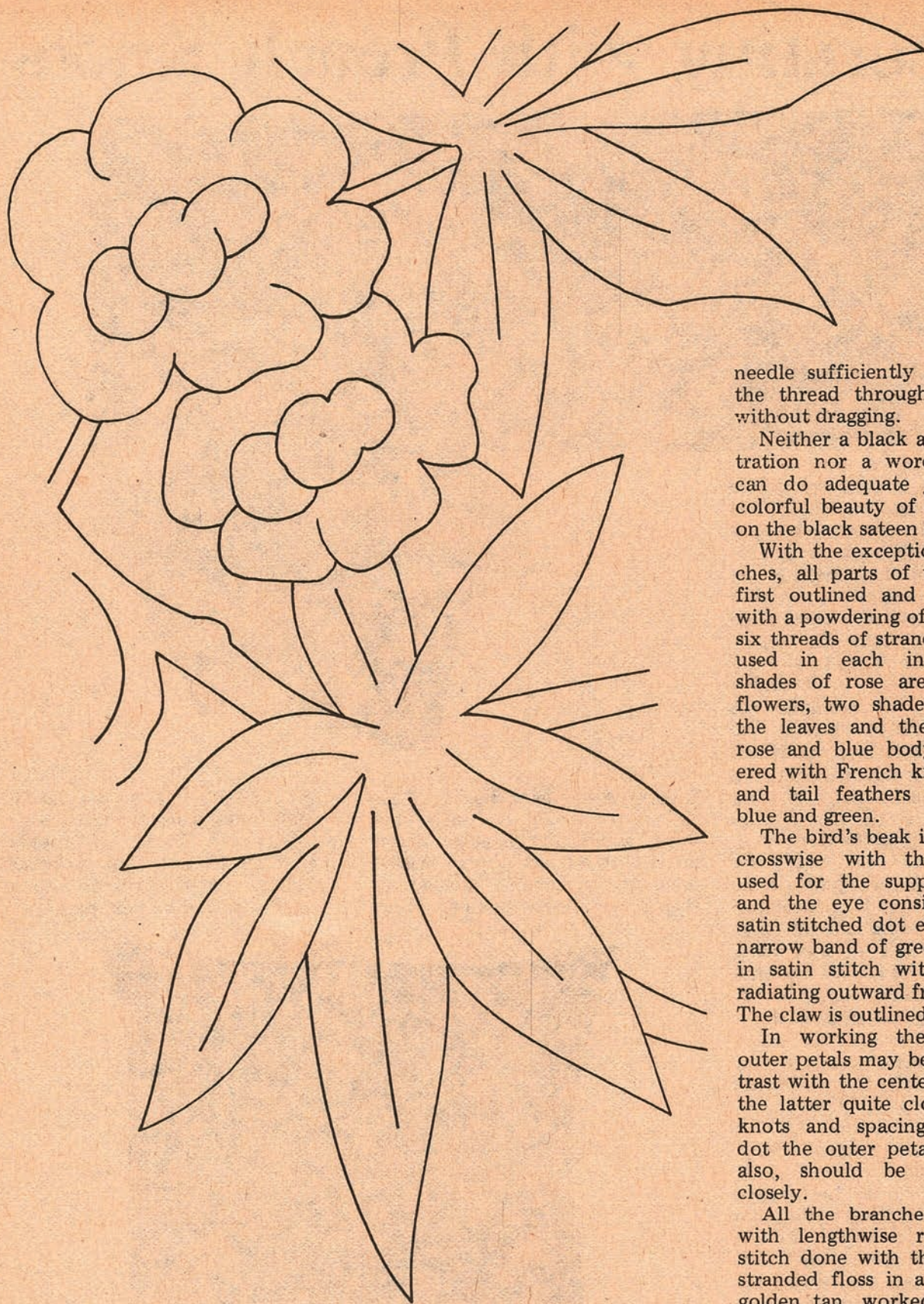
The size of the knot is determined by the size of the working

thread, as whatever the size of the thread, it should be coiled but once about the needle. Knots made with a coarse thread twisted once are far more satisfactory than those done with finer thread

which is coiled about the needle several times, since the latter have a tendency to loosen and topple the stitch to one side. Another point to remember is to use a

Continued on next page





needle sufficiently large to carry the thread through the material without dragging.

Neither a black and white illustration nor a wordy description can do adequate justice to the colorful beauty of the decoration on the black sateen cushion-top.

With the exception of the branches, all parts of the design are first outlined and then filled in with a powdering of French knots, six threads of stranded floss being used in each instance. Three shades of rose are used for the flowers, two shades of green for the leaves and the parrot has a rose and blue body, closely covered with French knots, and wing and tail feathers outlined with blue and green.

The bird's beak is satin stitched crosswise with the golden tan used for the supporting branch and the eye consists of a blue satin stitched dot enclosed with a narrow band of green also worked in satin stitch with the stitches radiating outward from the center. The claw is outlined with green.

In working the flowers, the outer petals may be made to contrast with the centers by filling in the latter quite closely with the knots and spacing those which dot the outer petals. The leaves, also, should be filled in too closely.

All the branches are filled in with lengthwise rows of chain stitch done with three threads of stranded floss in a nice shade of golden tan, worked so that they touch without crowding. The best way to accomplish this is to do the outlines first and then fill in with sufficient rows to cover the surface between, working all the rows in the same direction, not back and forth.



French Knot



DANISH NEEDLEPOINT WITH UNUSUAL EYELETING



Illustration A. Tray Cloth

This needlepoint edge is formed of picoted loops.

Here are some lovely old pieces of embroidery, worked out in two kinds of openwork. The needlepoint is, of course, lace-making and the eyeletting is one of the most effective of all embroidery methods. Coarse needlepoint is most interesting. It has all the excellent qualities of real lace, which, of course, it is, and yet the stitches done on a large scale in this way are very simple and possible to any amateur worker. The Hedebo is done in heavy linen thread, and the rest of the embroidery in cottons.

Hedebo needlepoint is different from Venise, inasmuch as the Hedebo is worked away from one and the Venise stitches are taken toward one. Both, however, are buttonhole stitch. For the Hedebo buttonhole stitch, after fastening the thread, insert the needle, draw the thread almost through, leaving a small loop, carry needle and thread through loop from back to front and draw up, see Fig.1. The little edges, such as shown on the tray cloths, are a charming finish to almost any kind of needlework. The needlepoint edge lies against the depth of the tray. Both tray cloth designs are fairly simple to copy.

The sideboard or dresser scarf (Illus. C) is a very beautiful and attractive one, and the way in which it is adapted for the projection of the piece of furniture in front is unusual. One can adapt the design to almost anything. It

is prettier to hemstitch the further side of a linen of this sort than to embroider it on all four sides.

To make the medallions and needlepoint motifs, it is a good plan to baste the linen to heavy brown paper or embroiderer's oil-cloth. The little needlepoint edges are made very easily. First the linen is turned back and buttonholed all the way around, see Fig.1. For the line of beading, in the edge of Illus. B, a loose buttonhole stitch, see Fig.5, is taken in every third buttonhole stitch of the first row. The points or pyramids (Fig.6) are then made by making five close buttonhole stitches, working back and buttonholing four, working back and buttonholing three, working back and buttonholing two, working back and buttonholing one. On the beading take three buttonhole stitches and repeat as above to make the next pyramid. Figures 3 and 4 show very nicely the working of the medallions.

The edge of Illus. A is finished with a row of close buttonholing followed by a row of buttonholed picot loops. By slinging two threads for each loop, the work progresses without hindrance. Edge of tea cosy is worked as in Fig.5.

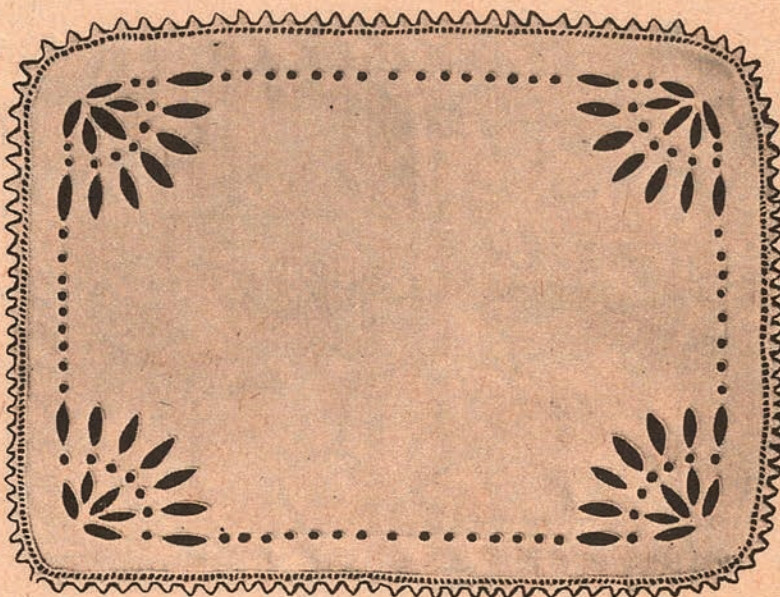


Illustration B. Tray Cloth.

A few large eyelets are very effective.

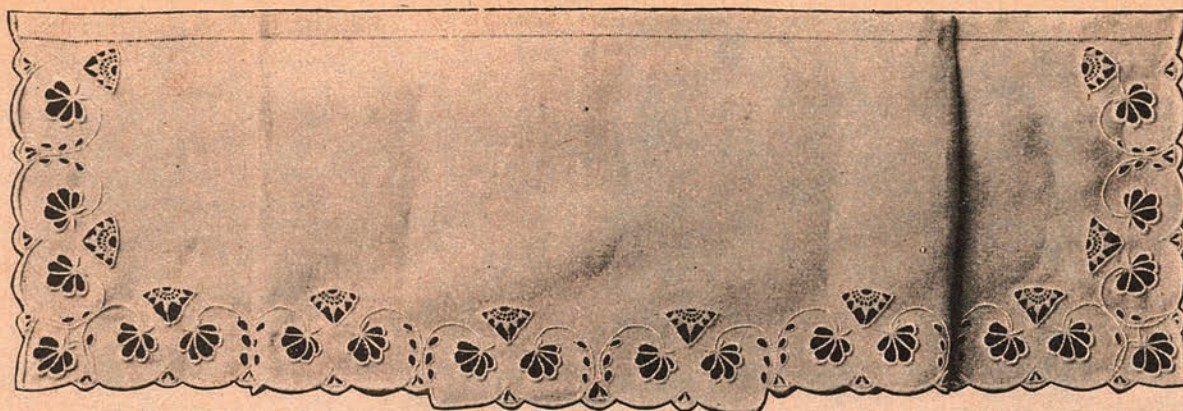


Illustration C. Sideboard or Dresser Scarf. The eyelets in this floweret motif are very unusual

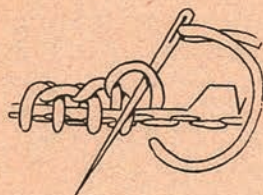


Fig. 1. Hedebo Buttonhole Stitch

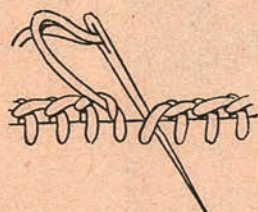


Fig. 2. Joining a row of buttonholing



Fig. 3. Detail of needlepoint medallion on table runner.

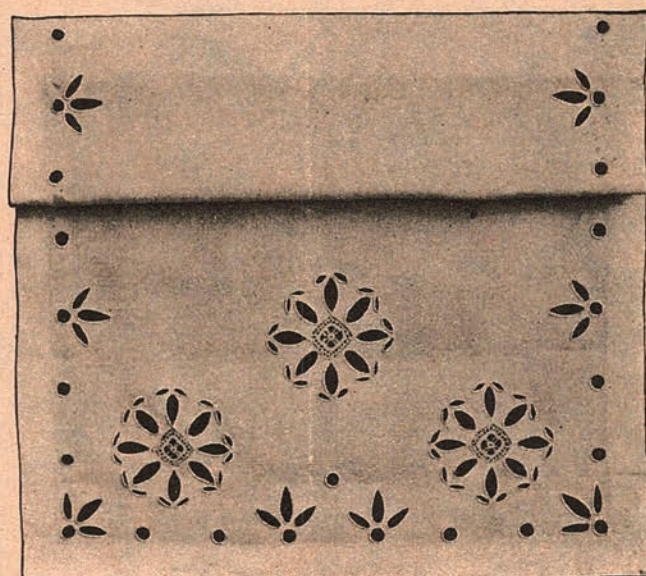


Illustration D. Table runner, twenty-two by forty-eight inches.

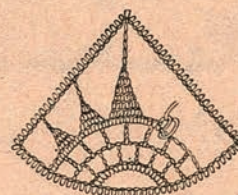
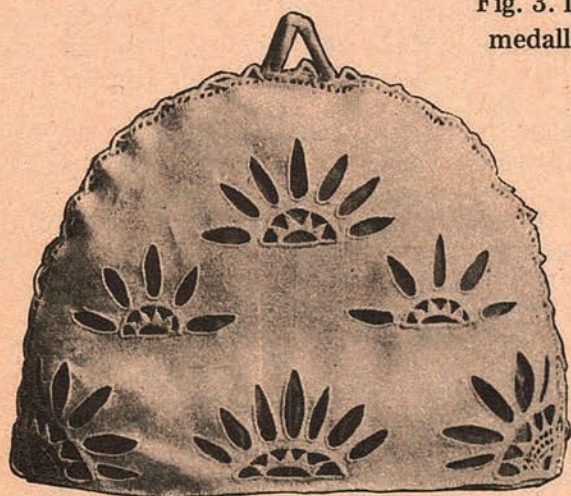


Fig. 4. Detail of medallion used on Dresser Scarf and Tea Cosy.



Back and front of tea cosy are alike

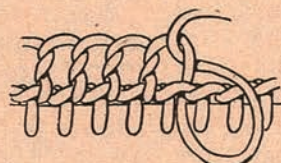


Fig. 5. Loose buttonhole stitch.

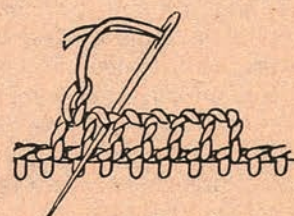
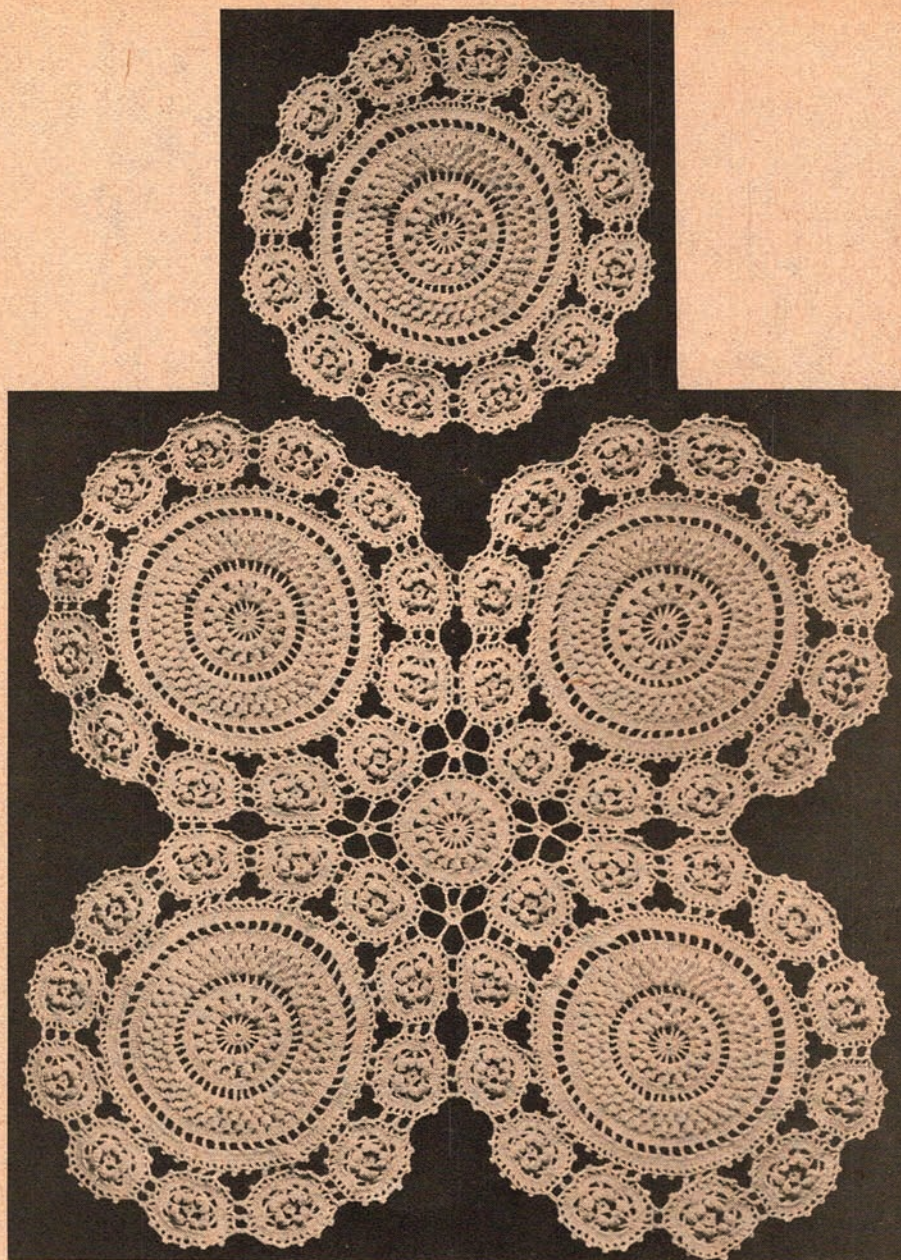


Fig. 6. Starting a pyramid



SNOWFLAKE BEDSPREAD

With large round medallion in center with 12 small medallions around it.

A lovely lacy bedspread may be made from this design by joining the large, medium, and small medallions as shown on the lower part of the illustration, making the spread as large as desired and finishing with fringe.

An unusual and effective luncheon set may be crocheted from this Snowflake design from the same directions by combining four large medallions for the centerpiece and using one large medallion for the place doilies,

MATERIALS:

Coarse crochet thread
A No.6 hook

ROW 1: Ch 6, join for ring, ch 1, 12 sc in ring, join by sl st to first sc.

ROW 2: Ch 1, sc in first sc of last row, * 2 sc in next sc of last row, 1 sc in next 2 sc of last row, repeat from * around, j by sl st in first sc. (16 sc in all.)

ROW 3: Ch 7, d tr in 1st sc of last row, * ch 2, d tr in next sc of last row, repeat from * all around, j by sl st in 5th ch of ch 7. (16 spokes.)

ROW 4: Ch 3, pc in first sp of last row, * ch 3, pc in next sp of

last row, repeat from * all around, ending with ch 3, sl st in back of pc.

ROW 5: Ch 3, pc in 1st sp of last row, * ch 4, pc in next sp of last row, repeat from * all around, j by sl st in 1st tr of pc.

ROW 6: Ch 3, * 7 tr over ch 4 of last row, 1 tr in pc of last row, repeat from * all around, j by sl st in 3rd st of ch 3.

ROW 7: Ch 7, * sk 2 tr of last row, d tr in next tr of last row, ch 2, repeat from * all around, sl st to 5th st on ch 7. (43 spokes.)

ROW 8: Ch 3 pc in each sp of last row, making 3 ch between pc sts, j to 1st st of 1st pc.

ROW 9: Repeat 8th row twice, ch 4 instead of ch 3 in 10th row.

ROW 11: Ch 4, 4 d tr over each ch 4 of last row, but make 5 d tr in every 9th sp, thus widening 5 times (177 d tr), j in 4th st of ch 4.

ROW 12: Ch 8, * sk 2 d tr of last row, 1 d tr in next d tr of last row, ch 3, repeat from * all around, j by sl st in 5th st of ch 8, having 59 spokes.

ROW 13: Ch 4, 3 d tr over first ch 3 of last row, 1 d tr in next d tr of last row * (3 d tr over next sp of last row, 1 d tr in next d tr of last row) 19 times, 4 d tr over next ch 3 of last row, 1 d tr in next d tr of last row, repeat from * all around, j in 4th st of ch 4. (240 d tr in all.)

ROW 14: Ch 5, sl st in 3rd st from hook, * ch 2, sk 1 d tr of last row, 1 tr in next d tr of last row, ch 2, sk 1 d tr of last row, 1 tr in next d tr of last row, p, repeat from * all around, j with sl st in same st with first p. (60 picots in all.)

Make small medallions as follows:
ROW 1: Ch 4, j for ring, ch 1, 8 sc in ring, j in 1st sc.

ROW 2: (Ch 5, pc in 3rd st from hook) 2 times, ch 3, sk 1 sc on ring, tr in next st (ch 3, pc in tr just made, ch 5, pc in 3rd st from hook, ch 3, sk 1 sc on ring, tr in next st) 3 times. Join in same st with first pc.

ROW 3: Ch 3, d tr in same st the second pc was made in, * ch 4, tr in same st with d tr, ch 4, d tr in same st, tr in same st with next pc of last row, repeat from * all around. Join in 3rd st of ch 3.

ROW 4: Ch 3, tr in same st with

Continued on page 40



Shuttlebutt

TATTING WITH MYRTLE

Many of my readers are framing their tatted doilies, and having had a request for a tatted doily suitable to frame, I have designed this one with that in mind. If you would like a more lacy or a smaller doily, you may make it of tatting cotton, or of No. 70 crochet cotton. This would result in a doily about 2 inches smaller. A black velvet background is often used, and this brings out the design in nice detail.

I am hoping that some of our tatting friends will learn to make up their own designs. There are few, if any, tatting designers in America who sell their designs. It would be a good chance for someone to cash in on a nice hobby, which might result in a very rewarding enterprise. There is nothing really difficult in making up a design. You might start with a doily. After making the center, try to think of a row that is a little different, and as you increase rows, each row will become easier. If your center medallion has 8 rings or chains, and you wish your edge to have the same medallions around it, you will likely have 12, 16, or 24 medallions. It is better to have your medallions slightly spaced, than to have them join and be crowded. After you have made your design, place it against a dark background, and stand back and see if it has a distinct pattern.

When your article is completed, and you wish to submit it to a

thread company or to a magazine, it is better to write to them first, describing your article, and see if they are interested. Always type your instructions, which should be clear and double-spaced. If you are sending them to a thread company, it would be well to mention their brand of thread. Be sure to mail your article first class, or if submitting more than one, have them insured. It might be well to include a self-addressed postcard, which can be mailed back, to let you know it was received.

Articles made of white crochet cotton, or of white tatting cotton, photograph better than those in color. Make sure the article is neat, clean, and nicely pressed.

Let me hear from some of you who are interested in this project. We cannot let the foreign designers (although their work is out-

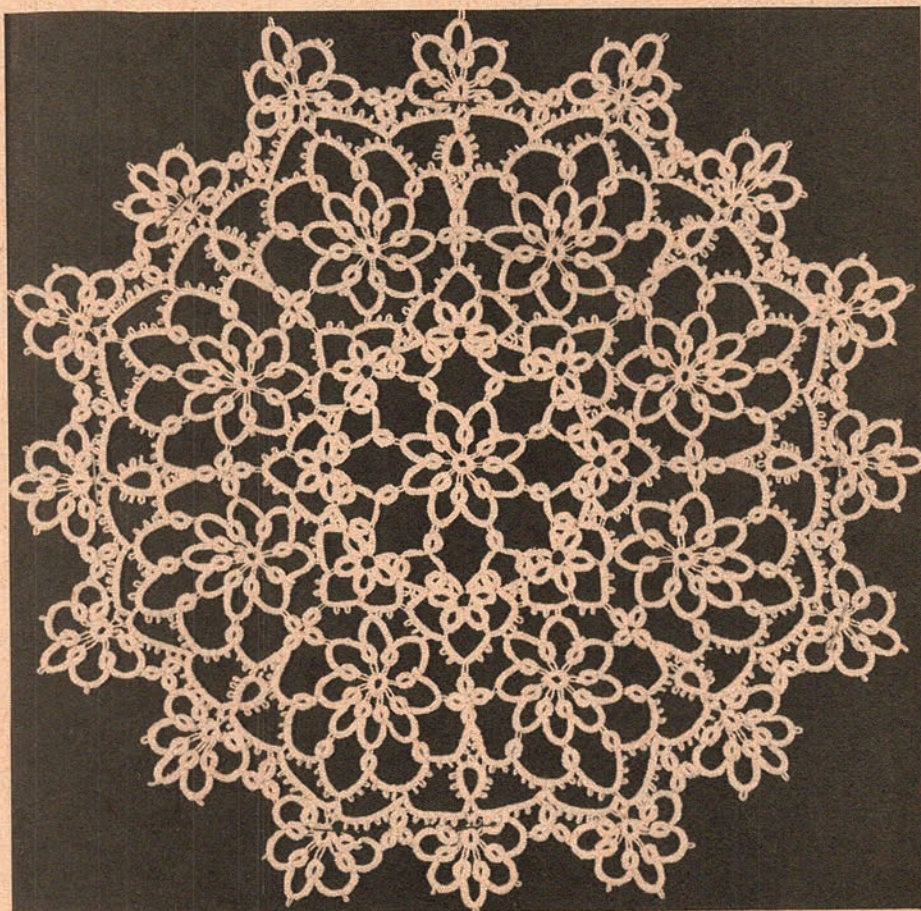
standing) be the only ones to keep up the interest, and keep the tatting before the public. Hopefully some of our younger, more industrious tatters may yet decide to publish a tatting book. How about it?

I am asked, many times, if I have published a tatting book. Regretfully, I have not, and being in my 82nd year, I could hardly profit from one now. If I can be of any help to you who wish to try, I'll do my best to assist you.

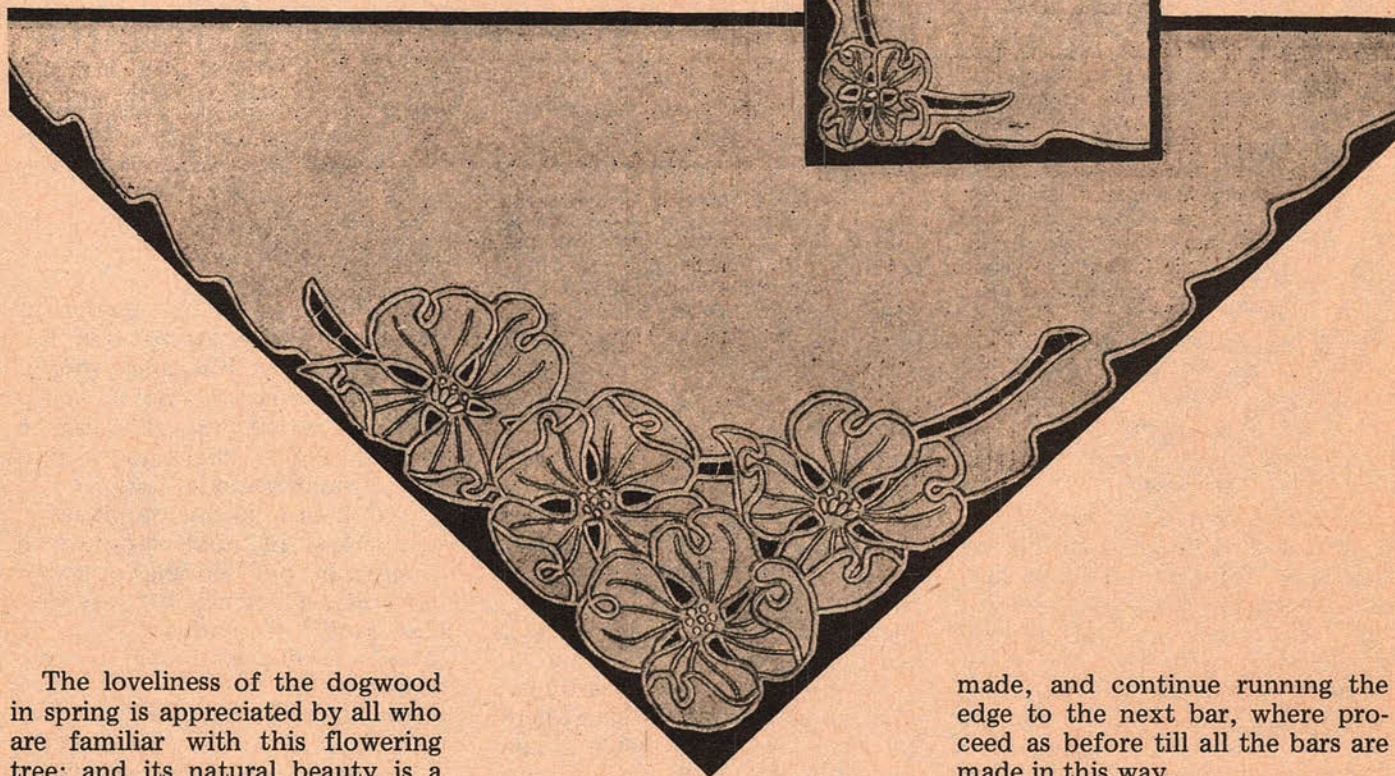
I wish to take this opportunity to thank all of those who have so generously sent clippings of tatted patterns, and especially those who have sent notes with new ideas in tatted-trimmed stationery decorations.

Happy Tatting, Myrtle.

Directions cont. on page 41



DINING ROOM LINENS FEATURING DOGWOOD



The loveliness of the dogwood in spring is appreciated by all who are familiar with this flowering tree; and its natural beauty is a fitting inspiration for the embroiderer's needle. Sprays and single blossoms are attractively grouped on a three-piece buffet-set and a matching luncheon-cloth and napkins. A four-blossom spray is placed across two corners of the center oblong of the buffet-set, and across a single corner of each of the side squares, as well as at each corner of the luncheon-cloth. The single-flower units make a nice balance when placed at corners of the squares just opposite the sprays, especially when laid in such unique fashion that they form a complementary unit with the sprays on the center oblong. The corner sprays repeat around the cloth, which is pictured folded with one of its four companion napkins in one corner of which a miniature of the single-blossom motif is used for decoration.

A medium-weight linen of excellent quality should be selected for such embroideries, because it is not only lovely in itself, but it makes a fitting background for cutwork decoration. If it has a tinge of creaminess in its tone, so much the better.

Most needleworkers know by experience that cutwork is as simple to do as it is effective. Except for the bars, the satin-dot centers and outlined petal markings, the work is done in close, even buttonholing, not only around the petal outlines but on the oddly crinkled inner edges which some petals show.

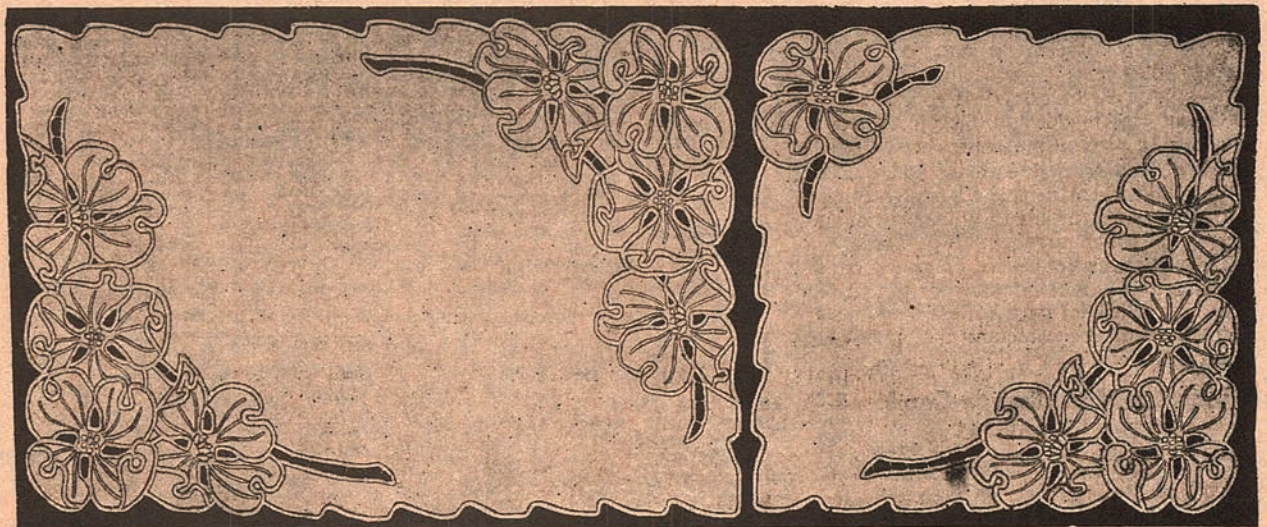
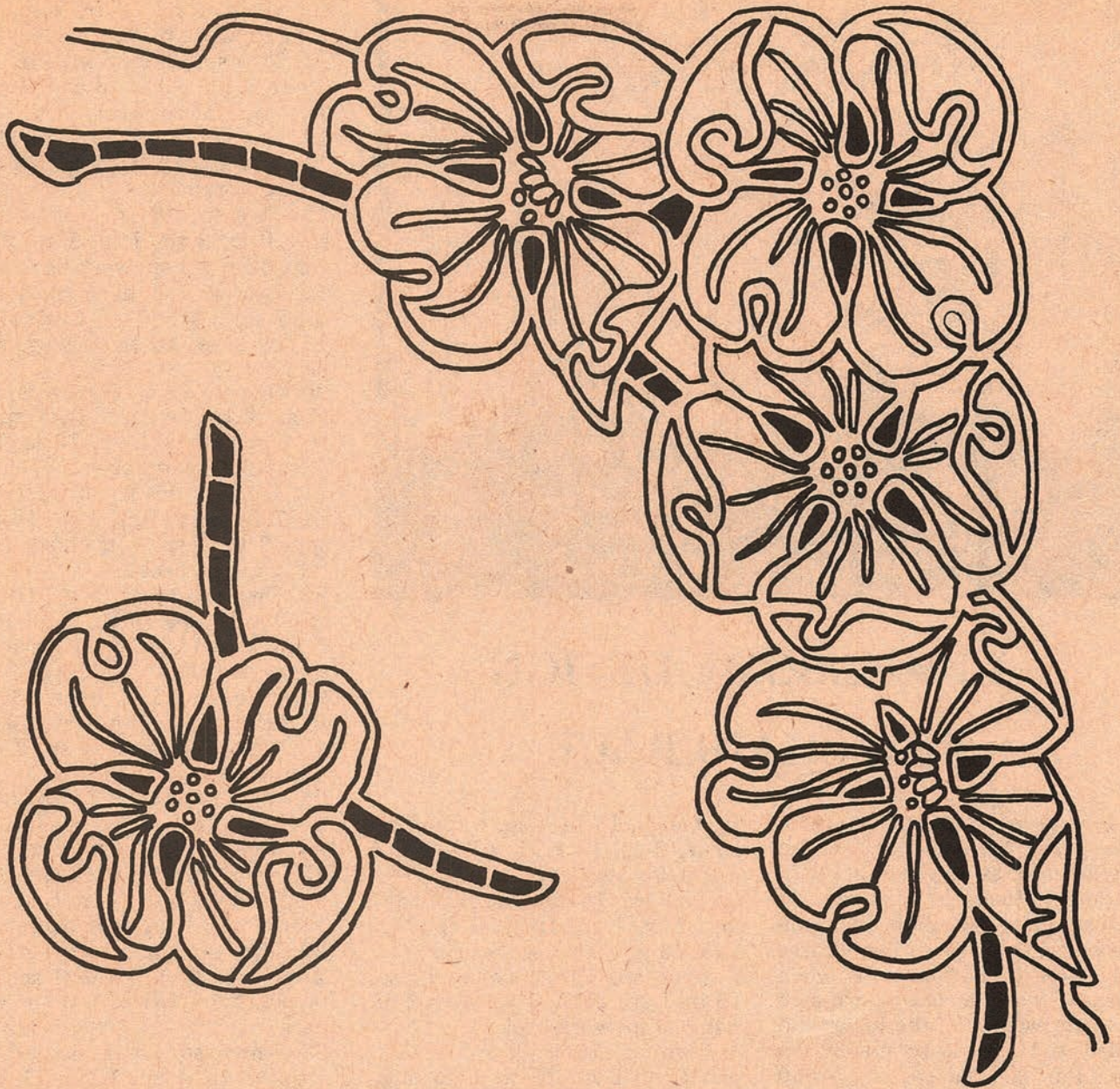
As with any cutwork, bars must be made first. Run the right-hand edge of the design to a bar, and lay three foundation-threads across it from side to side, picking up a thread or two of the fabric at each end of the bar each time across. Without cutting the thread, wrap the foundation - threads closely and tightly with the working thread back to the starting point. It will save you pricked fingers and similar minor annoyances if you will pass the threaded needle over and under the foundation threads eye first. Bars are, of course, loose on the surface of the linen. At the end of the bar, take a stitch into the linen edge to secure the little cord you have

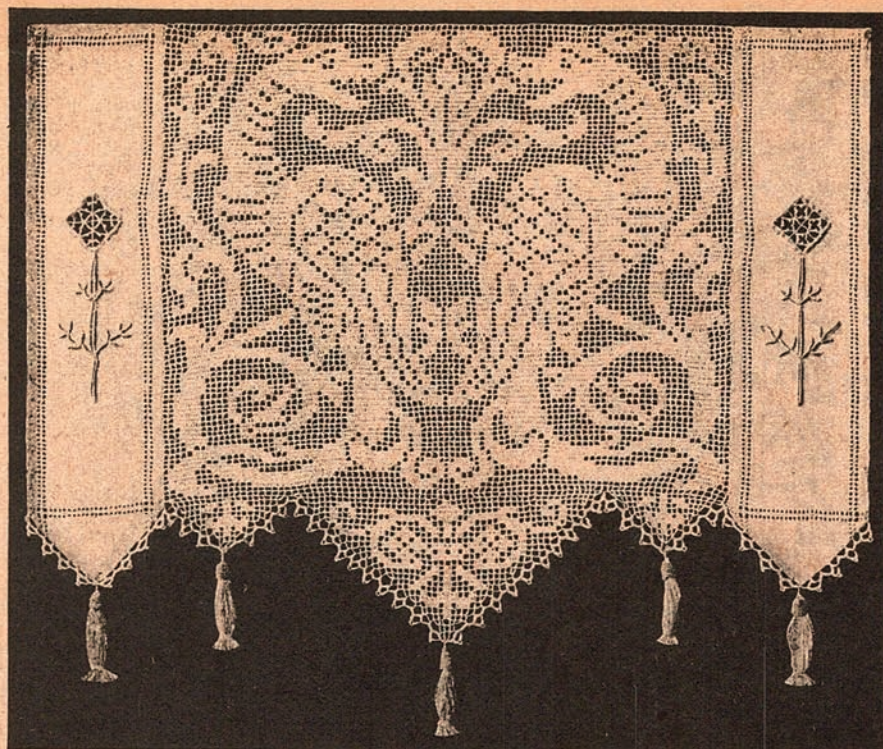
made, and continue running the edge to the next bar, where proceed as before till all the bars are made in this way.

Before you commence the buttonholing, take a little time to study the design and "plot" your work. The nicest cutwork always shows carefully concealed ends of broken lines, and the best way to secure these is to do first all the lines that are broken or overlapped by other lines. We suggest buttonholing the scalloped edges first, then not only will they be done, but they have those broken ends which are overlapped by the lines of the design. Crinkled inner edges of petals present short lines that are broken and overlapped at the ends. It is really much easier to hide these cut ends of lines by working the stitches that must cover them right into them as you come to them, than it is to try to tuck them out of sight after the overlapping lines are made. Moreover, taking the stitches into these ends secures and strengthens them as well as conceals them.

The edges of the design that are to be buttonholed require padding, of course, and this may be fairly heavy outlining, or chain-stitching.

Continued on page 39





A HANDSOME DESIGN FOR CHAIR BACK

An especially quaint and handsome design for chair-back, which may be used as a door-panel with charming effect, or repeated for the back of a davenport or limousine seat, has a strip of linen, three and one-half inches wide when finished with a one-fourth-inch hem, on each side, the lower end folded to a point to match the lace. For the latter use No.40 crochet-cotton, or a thread giving six and one-half spaces to the inch. Make a chain of 278 stitches.

1. A tr in 8th st from hook, 90 more sp (of ch 2, miss 2, 1 tr). If preferred the 1st row of sp may be made without the long foundation - ch, thus: Ch 8, tr in 1st st of ch, turn, ch 5, tr in 3d st of preceding ch; repeat for the requisite number of sp.

2. Three sp (ch 5 for 1st sp of row), 16 tr, 32 sp, 10 tr, * 5 sp; work back from * to beginning of row.

3. Two sp, 13 tr, 1 sp, 4 tr, 6 sp, 31 tr, 15 sp, 16 tr, * 3 sp; work back.

4. One sp, 13 tr, 6 sp, 49 tr, 11 sp, 10 tr, 2 sp, 7 tr, * 1 sp; work back.

5. One sp, 13 tr, 4 sp, 61 tr, 3 sp, 13 tr, 2 sp, (7 tr, 1 sp) twice, 4 tr, * 1 sp; work back.

6. One sp, 13 tr, 3 sp, 22 tr, 7 sp, 25 tr, 1 sp, 19 tr, 1 sp, 7 tr, 1 sp, 13 tr, * 1 sp; work back.

7. (One sp, 16 tr) twice, 12 sp, 16 tr, 1 sp, 25 tr, 1 sp, 4 tr, 2 sp, 7 tr, * 3 sp; work back.

8. Two sp, 16 tr, 2 sp, 4 tr, 6 sp, 40 tr, 1 sp, 25 tr, 1 sp, 7 tr, * 9 sp; work back.

9. Three sp, 19 tr, 4 sp, 13 tr, 3 sp, 28 tr, 1 sp, 10 tr, 3 sp, 10 tr, 1 sp, 4 tr, * 9 sp; work back.

10. Five sp, 34 tr, 2 sp, 10 tr, 5 sp, 10 tr, 1 sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 1 sp, 4 tr * 9 sp; work back.

11. Four sp, 4 tr, 2 sp, 22 tr, 4 sp, 4 tr, 9 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, 4 tr, 1 sp, 4 tr, * 9 sp; work back.

12. Four sp, 10 tr, 11 sp, 7 tr, 9 sp, 7 tr, 1 sp, 10 tr, 3 sp, 4 tr, 1 sp, 4 tr, * 9 sp; work back.

13. Three sp, 13 tr, 6 sp, 7 tr, 14 sp, 19 tr, 3 sp, 10 tr, * 9 sp; work back.

14. Three sp, 10 tr, 7 sp, 4 tr, 1 sp, 22 tr, 8 sp, 19 tr, 2 sp, 10 tr, * 9 sp; work back.

15. Three sp, 10 tr, 7 sp, 7 tr, 5 sp, 10 tr, 7 sp, 19 tr, 2 sp, 7 tr, * 11 sp; work back.

16. Two sp, 13 tr, 6 sp, 4 tr, 1 sp, 19 tr, 1 sp, 10 tr, 6 sp, 19 tr, 1 sp, 7 tr, * 13 sp; work back.

17. One sp, 16 tr, 5 sp, 7 tr, 2 sp, 13 tr, 3 sp, 10 tr, 6 sp, 25 tr, * 13 sp; work back.

18. One sp, 16 tr, 5 sp, 4 tr, 5 sp, 10 tr, 3 sp, 7 tr, 6 sp, 22 tr, 4 sp, 10 tr * 1 sp; work back.

19. One sp, 16 tr, 5 sp, 4 tr, 6 sp, 7 tr, 3 sp, (7 tr, 2 sp) twice, 19 tr, 3 sp, 16 tr, * 1 sp; work back.

20. One sp, 16 tr, 5 sp, 4 tr, 3 sp, (7 tr, 2 sp) twice, 7 tr, 1 sp, 10 tr, 2 sp, 19 tr, 2 sp, 10 tr, 1 sp, 4 tr, * 3 sp; work back.

21. One sp, 19 tr, 4 sp, 7 tr, 3 sp, 7 tr, 2 sp, 7 tr, 1 sp, 19 tr, 2 sp, 19 tr, 1 sp, 7 tr, 1 sp, 10 tr, * 3 sp; work back.

22. Two sp, 16 tr, 5 sp, 19 tr, 2 sp, 4 tr, 1 sp, 19 tr, 3 sp, 16 tr, 1 sp, 7 tr, (1 sp, 4 tr) twice, * 5 sp; work back.

23. Two sp, 16 tr, 6 sp, 13 tr, 5 sp, 16 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, * 5 sp; work back.

24. Two sp, 16 tr, 14 sp, 28 tr, 1 sp, 13 tr, 1 sp, 7 tr, (1 sp, 4 tr) twice, * 7 sp; work back.

25. Two sp, 19 tr, 12 sp, 16 tr, 5 sp, 13 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, * 7 sp; work back.

26. Two sp, 22 tr, 10 sp, 16 tr, 1 sp, 4 tr, 4 sp, 13 tr, 1 sp, 7 tr, (1 sp, 4 tr) twice, * 9 sp; work back.

27. Three sp, 25 tr, 6 sp, 19 tr, 1 sp, 7 tr, 4 sp, 10 tr, (1 sp, 7 tr, 1 sp, 4 tr) twice, * 5 sp; work back.

28. Three sp, 55 tr, 3 sp, 10 tr, 2 sp, 13 tr, 1 sp, 7 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, * 3 sp; work back.

29. Three sp, 46 tr, 7 sp, 10 tr, 1 sp, 13 tr, 1 sp, 7 tr, (1 sp, 4 tr) twice, 2 sp, 7 tr, * 3 sp; work back.

30. Three sp, 13 tr, 1 sp, 13 tr, 13 sp, (10 tr, 1 sp) twice, (7 tr, 1 sp) twice, 4 tr, 3 sp, 7 tr, * 1 sp; work back.

31. Three sp, (7 tr, 1 sp) twice, 16 tr, 11 sp, (4 tr, 1 sp) twice, 10 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, 7 tr, * 1 sp; work back.

32. Three sp, 10 tr, 1 sp, 7 tr, 2 sp, 16 tr, 8 sp, 16 tr, (1 sp, 7 tr) twice, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp,

- 10 tr, * 1 sp; work back.
33. One sp, 4 tr, 1 sp, 10 tr, 2 sp, 7 tr, 3 sp, 16 tr, 5 sp, 7 tr, 3 sp, 4 tr, [(1 sp, 7 tr) twice, 1 sp, 4 tr] twice, * 1 sp; work back.
34. One sp, 16 tr, 2 sp, 7 tr, 5 sp, 16 tr, 2 sp, 7 tr, 2 sp, 10 tr, 1 sp, 4 tr, (1 sp, 7 tr) 3 times, 3 sp, 7 tr, * 1 sp; work back.
35. One sp, 13 tr, 4 sp, 7 tr, 6 sp, 13 tr, 1 sp, 10 tr, 3 sp, 4 tr, 1 sp, 4 tr, (1 sp, 7 tr) 3 times, 2 sp, 10 tr, * 1 sp; work back.
36. Nine sp, 7 tr, 8 sp, 7 tr, 1 sp, 4 tr, 3 sp, 16 tr, (1 sp, 7 tr) 3 times, 2 sp, 10 tr, * 1 sp; work back.
37. Nine sp, 10 tr, 9 sp, 13 tr, 3 sp, (7 tr 1 sp) twice, 10 tr, 1 sp, 7 tr, 2 sp, 7 tr, * 3 sp; work back.
38. One sp, 10 tr, 6 sp, 7 tr, 9 sp, 7 tr, 3 sp, 13 tr, (1 sp, 7 tr) twice, 1 sp, 10 tr, 1 sp, 7 tr, * 5 sp; work back.
39. One sp, 4 tr, 1 sp, 7 tr, 5 sp, 7 tr, 8 sp, (7 tr, 2 sp) twice, 4 tr, 1 sp, 10 tr, (1 sp 7 tr) twice, * 13 sp; work back.
40. Three sp, 7 tr, 5 sp, 7 tr, 7 sp, 4 tr, 1 sp, 7 tr, 3 sp, 10 tr, 1 sp, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, * 13 sp; work back.
41. Three sp, 7 tr, 5 sp, 7 tr, 6 sp, 4 tr, 1 sp, 7 tr, 3 sp, (10 tr, 1 sp) 3 times, 7 tr, * 13 sp; work back.
42. Two sp, 10 tr, 5 sp, 7 tr, 5 sp, 13 tr, 1 sp, 16 tr, 1 sp, 13 tr, 1 sp, 10 tr, 1 sp, 7 tr, * 13 tr; work back.
43. One sp, 13 tr, 5 sp, 7 tr, 4 sp, 16 tr, (1 sp, 13 tr) 3 times, 1 sp, 7 tr, * 13 sp; work back.
44. One sp, 10 tr, 1 sp, 7 tr, 2 sp, 10 tr, 3 sp, 19 tr, 1 sp, 7 tr, 2 sp, 19 tr, 1 sp, 7 tr, 1 sp, 10 tr, 2 sp, 4 tr, * 7 sp; work back.
45. Two sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 3 sp, 4 tr, 2 sp, 13 tr, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, 10 tr, 2 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, * 9 sp; work back.
46. Two sp, (7 tr, 1 sp) twice, 10 tr, 3 sp, 10 tr, 1 sp, 13 tr, 1 sp, 16 tr, 2 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, 2 sp, 7 tr, * 7 sp; work back.
47. Two sp, 7 tr, 1 sp, 19 tr, 2 sp, 25 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 7 tr, 2 sp, 10 tr, * 5 sp; work back.
48. Two sp, 10 tr, 1 sp, 13 tr, 2 sp, 4 tr, 3 sp, 16 tr, (1 sp, 13 tr) twice, 1 sp, 10 tr, 2 sp, 4 tr, 3 sp, 10 tr, * 3 sp; work back.
49. Two sp, 25 tr, (1 sp, 13 tr) twice, 1 sp, 16 tr, 1 sp, 10 tr, 2 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 3 sp, 4 tr, * 3 sp; work back.
50. Four sp, 10 tr, 1 sp, 7 tr, 2 sp, 28 tr, 1 sp, 4 tr, 1 sp, 10 tr, 2 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 7 tr, 3 sp, 4 tr, * 1 sp; work back.
51. Seven sp, 10 tr, 1 sp, 4 tr, 4 sp, 16 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 10 tr, 1 sp, 19 tr, * 1 sp; work back.
52. Six sp, 10 tr, 2 sp, 16 tr, (1 sp, 13 tr, 1 sp, 10 tr) twice, 2 sp, 4 tr, 1 sp, 10 tr, 1 sp, 7 tr, * 3 sp; work back.
53. Five sp, 10 tr, 2 sp, 34 tr, 1 sp, 13 tr, 1 sp, 10 tr, 2 sp, 4 tr, 1 sp, 7 tr, 3 sp, 10 tr, * 7 sp; work back.
54. Four sp, 10 tr, 3 sp, 4 tr, 5 sp, 16 tr, 1 sp, 13 tr, 2 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 3 sp, 10 tr, * 5 sp; work back.
55. Four sp, 7 tr, 3 sp, 4 tr, 1 sp, 19 tr, 1 sp, 22 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 7 tr, 4 sp, 10 tr, * 5 sp; work back.
56. Three sp, 10 tr, 3 sp, 43 tr, 1 sp, 16 tr, 1 sp, 10 tr, 2 sp, 4 tr, 5 sp, 10 tr, * 3 sp; work back.
57. Three sp, 7 tr, 4 sp, 7 tr, 6 sp, 22 tr, 1 sp, 13 tr, 2 sp, 4 tr, 1 sp, 7 tr, 6 sp, 10 tr, * 3 sp; work back.
58. Two sp, 10 tr, 4 sp, 4 tr, 1 sp, 19 tr, 1 sp, 22 tr, (1 sp, 7 tr) twice, 1 sp, 10 tr, 6 sp, 10 tr, * 3 sp; work back.
59. 60. Two sp, 10 tr, 4 sp, 52 tr, 1 sp, 16 tr, 1 sp, 4 tr, 6 sp, 16 tr, * 1 sp; work back.
61. One sp, 13 tr, 5 sp, 22 tr, 2 sp, 22 tr, 1 sp, 19 tr, 4 sp, 4 tr, 1 sp, 10 tr, 1 sp, 7 tr, * 1 sp; work back.
62. One sp, 7 tr, 1 sp, 4 tr, 6 sp, 25 tr, 1 sp, 4 tr, 1 sp, 31 tr, 5 sp, 16 tr, 1 sp, 7 tr, * 1 sp; work back.
63. One sp, 7 tr, 1 sp, 4 tr, 6 sp, 13 tr, 3 sp, 7 tr, 2 sp, 28 tr, 7 sp, 10 tr, 2 sp, 7 tr, * 1 sp; work back.
64. One sp, 7 tr, 1 sp, 4 tr, 6 sp, 22 tr, 1 sp, 4 tr, 3 sp, 19 tr, 14 sp, 7 tr, * 1 sp; work back.
65. (One sp, 7 tr) twice, 2 sp, 4 tr, 1 sp, 28 tr, 16 sp, 10 tr, 4 sp, 10 tr, * 1 sp; work back.
66. One sp, 7 tr, 1 sp, 16 tr, 1 sp, 13 tr, 4 sp, 4 tr, 14 sp, 16 tr, 4 sp, * 22 tr; work back.
67. Two sp, 7 tr, 1 sp, 13 tr, 1 sp, 10 tr, 1 sp, 13 tr, 15 sp, 10 tr, 1 sp, 7 tr, 3 sp, * 22 tr; work back.
68. Three sp, 4 tr, 2 sp, 7 tr, 2 sp, 22 tr, 10 sp, 10 tr, 3 sp, 7 tr, 1 sp, 7 tr, 3 sp, 7 tr, 1 sp, * 10 tr; work back.
69. Three sp, 7 tr, 5 sp, 13 tr, 11 sp, 19 tr, (1 sp, 7 tr) twice, 4 sp, 7 tr, 1 sp, 4 tr, * 1 sp; work back.
70. Three sp, 7 tr, 5 sp, 10 tr, 1 sp, 10 tr, 6 sp, 7 tr, 1 sp, 19 tr, 1 sp, 7 tr, 5 sp, 7 tr, 1 sp, 7 tr, * 1 sp; work back.
71. (Four sp, 7 tr) twice, 1 sp, 13 tr, 5 sp, 43 tr, 2 sp, 13 tr, 1 sp, 7 tr, * 1 sp; work back.
72. Four sp, 7 tr, 4 sp, 16 tr, 7 sp, 10 tr, 5 sp, 34 tr, 1 sp, 10 tr, * 1 sp; work back.
73. Four sp, 10 tr, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, 7 tr, 5 sp, 7 tr, 9 sp, 19 tr, 3 sp, 10 tr, * 1 sp; work back.
74. Four sp, 16 tr, 2 sp, 7 tr, 1 sp, 10 tr, 5 sp, 7 tr, 17 sp, 7 tr, 1 sp, 4 tr, * 1 sp; work back.
75. Four sp, 10 tr, 4 sp, 13 tr, 2 sp, 4 tr, 5 sp, 7 tr, 16 sp, 7 tr, 1 sp, 4 tr, * 1 sp; work back.
76. Three sp, 10 tr, 1 sp, 7 tr, 2 sp, 10 tr, 1 sp, 10 tr, 10 sp, 13 tr, 8 sp, 7 tr, 1 sp, 7 tr, * 1 sp; work back.
77. Two sp, 7 tr, 1 sp, 4 tr, 2 sp, (7 tr, 1 sp) twice, 10 tr, 1 sp, 4 tr, 7 sp, 22 tr, 7 sp, 7 tr, 1 sp, 7 tr, * 1 sp; work back.
78. Four sp, 7 tr, 3 sp, 7 tr, 1 sp, 13 tr, 1 sp, 10 tr, 4 sp, 22 tr, 8 sp, 7 tr, 1 sp, 10 tr, * 1 sp; work back.
79. Four sp, 7 tr, 3 sp, 7 tr, (1 sp, 10 tr) twice, 1 sp, 28 tr, 6 sp, 4 tr, 2 sp, 10 tr, 1 sp, * 22 tr; work back.
80. Four sp, 7 tr, 4 sp, 4 tr, 2 sp, 16 tr, 1 sp, 28 tr, 7 sp, 16 tr, 2 sp, 7 tr, 1 sp, * 4 tr; work back.
81. Four sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 10 tr, 1 sp, 28 tr, 2 sp, (4 tr, 1 sp) twice, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, * 10 tr; work back.
82. Five sp, 10 tr, 3 sp, 4 tr 3 sp 61 tr, 3 sp, 7 tr, 2 sp, 4 tr, 1 sp, * 10 tr; work back.
83. Two sp, 7 tr, 7 sp, 4 tr, 4 sp, 61 tr, 2 sp, 4 tr, 5 sp, * 10 tr; work back.
84. Three sp, 7 tr, 6 sp, 4 tr, 5 sp, 28 tr, 2 sp, 13 tr, 2 sp, (7 tr,

continued on following page

Continued from preceding page
 1 sp) twice, 4 tr, 4 sp, * 4 tr; work
 back.
 85. Four sp, 4 tr, 2 sp, 7 tr, 2 sp,
 4 tr, 7 sp, 13 tr, 2 sp, 7 tr, 1 sp,
 25 tr, 1 sp, (7 tr, 2 sp) twice, * 4

tr; work back.

86. Four sp, 7 tr, 1 sp, 4 tr, 2 sp,
 7 tr, 8 sp, 16 tr, 1 sp, 13 tr, 5 sp,
 4 tr, 1 sp, 10 tr, 2 sp, 7 tr, * 3 sp;
 work back.

87. Four sp, 7 tr, 1 sp, 16 tr, 3 sp,

16 tr, 1 sp, 16 tr, 2 sp, 7 tr, 7 sp,
 13 tr, 2 sp, 7 tr, * 1 sp; work
 back.

88. Four sp, 10 tr, 1 sp, 13 tr, 2
 sp, 10 tr, 1 sp, 10 tr, 2 sp, 19 tr, 9
 sp, 22 tr, * 1 sp; work back.



89. Five sp, 10 tr, 1 sp, 7 tr, 2 sp, 10 tr, 3 sp, 7 tr, 17 sp, 22 tr, * 1 sp; work back.

90. Thirteen sp, 4 tr, 2 sp, 13 tr, 19 sp, 16 tr, * 3 sp; work back.

91. Ninety-one sp.

For the points: Fasten in at corner of 1st space of 1st row.

1. Nine sp, 4 tr, 9 sp. * To avoid sl st back over 1 sp to narrow at beginning of next row, make the last sp by working a t tr in st at end of row, omitting the 2 ch, thus leaving the thread ready to start next row.

2. Five sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 4 sp, narrow (like 1st row from *).

3. Three sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 2 sp, narrow.

4. Six sp, 4 tr, 5 sp, narrow.

5. Two sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, narrow.

6. One sp, 22 tr, narrow.

7. (One sp, 4 tr) 3 times, narrow.

8. Two sp, 4 tr, 1 sp, narrow.

9. Two sp, narrow.

10. One sp; fasten off. This completes the 1st corner point; the other is made in the same way.

For the center or 2d point, miss 1 space of 1st row in advance of 1st corner point, and fasten in top of treble.

1. Fifty sp, narrow.

2. Twenty-four sp, 4 tr, 23 sp, narrow.

3. Five sp, 7 tr, 15 sp, 10 tr, 15 sp, 7 tr, 4 sp, narrow.

4. Three sp, 4 tr, 2 sp, 4 tr, 4 sp, 10 tr, 6 sp, * 16 tr; work back, making last sp of row as directed.

5. Two sp, 4 tr, 1 sp, 7 tr, 6 sp, 22 tr, 2 sp, * 10 tr; work back.

6. One sp, 4 tr, 7 sp, 10 tr, 4 sp, 7 tr, 2 sp, * 4 tr; work back.

7. One sp, 4 tr, 4 sp, 13 tr, 2 sp, 4 tr, 3 sp, 7 tr, 1 sp, * 4 tr work; back.

8. One sp, 13 tr, 1 sp, 7 tr, 2 sp, 10 tr, 3 sp, 4 tr, 1 sp, * 4 tr; work back.

9. Five sp, 4 tr, 2 sp, (4 tr, 1 sp) twice, 4 tr, * 9 sp; work back.

10. Four sp, 4 tr, (1 sp, 10 tr) twice, 1 sp, * 16 tr; work back.

11. Three sp, 4 tr, 2 sp, (4 tr, 1 sp) 9 times, 4 tr, 2 sp, 4 tr, 3 sp.

12. Two sp, 7 tr, 2 sp, 10 tr, 3 sp, * 16 tr; work back.

13. Two sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, * 9 sp; work back.

14. Two sp, 19 tr, 2 sp, (4 tr, 1 sp) twice, 4 tr, 2 sp, 19 tr, 2 sp.

15. Eight sp, 7 tr, 1 sp, 4 tr, 1 sp,

7 tr, 8 sp.

16. Six sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 6 sp.

17. Four sp, 7 tr, 3 sp, 4 tr, 3 sp, 7 tr, 4 sp.

18. Two sp, 7 tr, 4 sp, 4 tr, 4 sp, 7 tr, 2 sp.

19. Three sp, 4 tr, 2 sp, 10 tr, 2 sp, 4 tr, 3 sp.

20. Two sp, 28 tr, 2 sp.

21. Two sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp.

22. Four sp, 4 tr, 4 sp.

23. Three sp, 4 tr, 3 sp.

24. Five sp.

25. Three sp.

26. One sp; fasten off.

If a wider panel or chair back is desired, begin with a chain long enough to allow for as many additional spaces as required on each side; and to make it deeper, add rows of spaces at top and bottom, otherwise working exactly as directed. The linen panels are finished with Italian hemstitching, familiar to all, and have each a corded spray, topped by a little motif in Hedeboe or Danish antique embroidery. To make this, fasten in at one corner of the outline, lead diagonally across to opposite corner, fasten in, return to the point of departure, forming a bar of two threads, and returning wind this bar closely and evenly, passing the needle around and around it; run along the line with fine stitches to next corner, lead across to opposite corner, fasten in and return, letting one thread pass over, the other under the first bar, and wind as before; the bars should intersect exactly at center of square; run the line about one-fourth the distance along the side, and make a bar of threads across the diagonal bar, fastening in opposite, one thread passing over, the other under the diagonal, and cover with close buttonhole stitches, a picot halfway between diagonal bar, and edge, each side; run to middle of side and lead across to middle of opposite side, returning as before, and covering the threads with buttonholing, a picot midway between edge and diagonal bar. Work three corners in this manner; then, having buttonholed the first half of second bar of fourth corner, make a bar of threads around the center of square, fastening to the diagonal bar where it is crossed by second corner bar, but-

tonhole around, and work the other half of corner bar to the edge. Cut the linen from corner to corner underneath, fold back to the line, buttonhole the edge of square and clip away the superfluous linen. The other motif has the first bars, crossing at center, running from side to side; run the line halfway from bar to corner, lead across corner to same place opposite, fasten in at edge, then fasten to 1st bar, halfway between edge and center, cross to second bar, fastening to that halfway between center and edge, then return to the point of starting; follow this with the second thread, then buttonhole, a picot halfway across each side. Work the same little square in each corner. Many pleasing variations may be made in these little motifs, known also as Reticella work, and the effect is good.

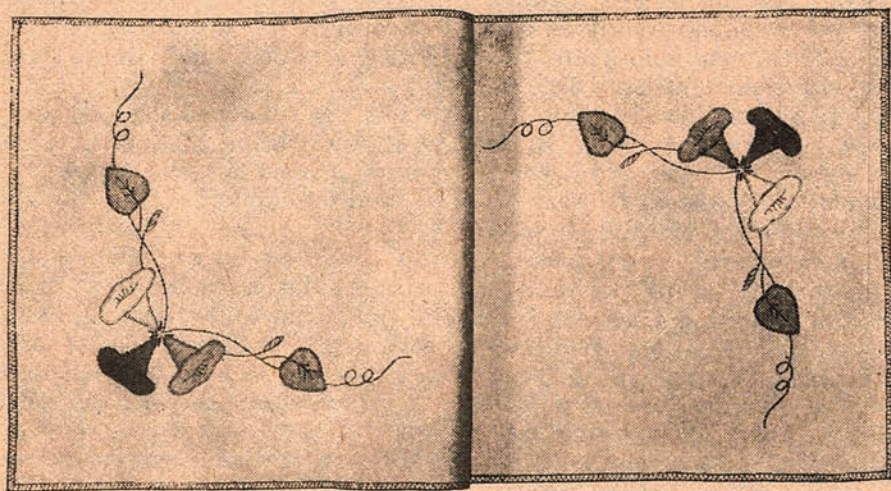
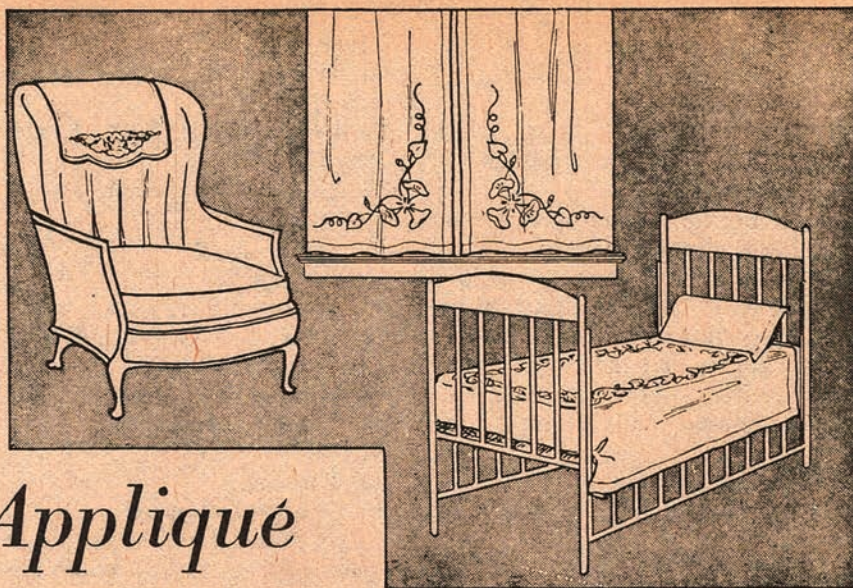
Whip the linen to sides of panel; then work the edge around the points of linen and lace, fastening in at edge of linen.

1. Ch 6, miss sp of 4 st, fasten with a dc at edge of linen; repeat, making 8 loops down side of point; make 8 loops up the side, 6 loops down side of 1st point of lace, fastening a loop in 1st sp of point and in sp at tip, then 6 loops up the side, fastening last in sp between points, work down side of center point in same way, making 20 loops, and continue across.

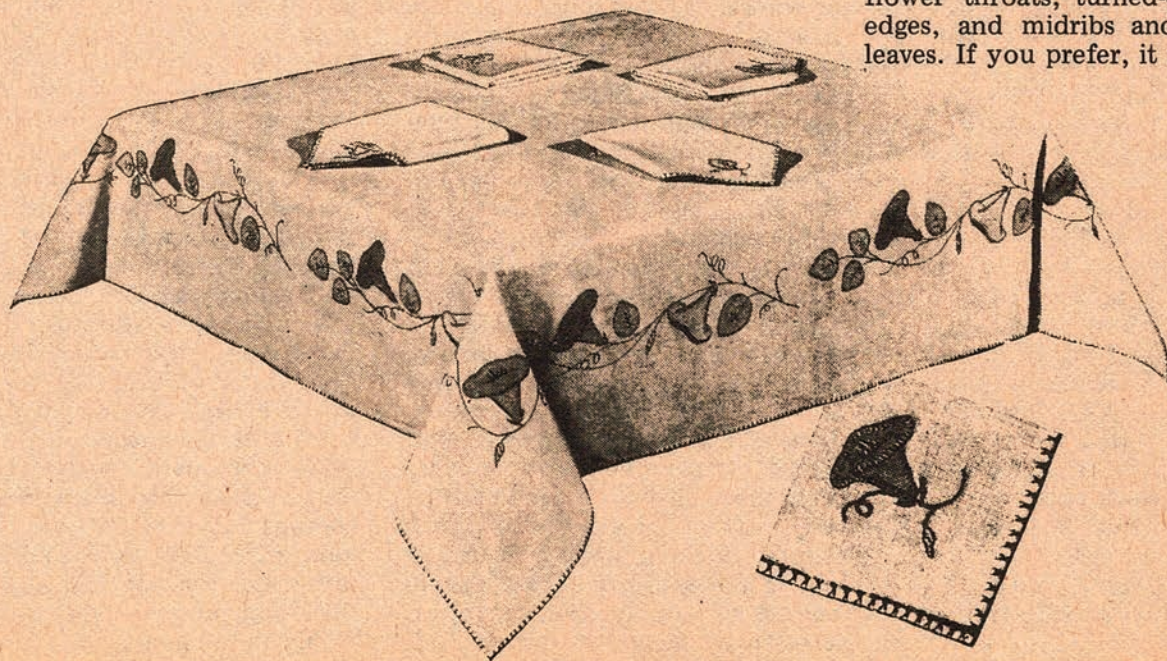
2. Fill 1st loop with 8 dc, 4 dc in next loop, ch 6, turn, fasten between 4th and 5th dc of preceding loop, turn, 4 dc, picot of 5 ch, 4 dc, in last loop made, 4 dc in unfilled loop; repeat.

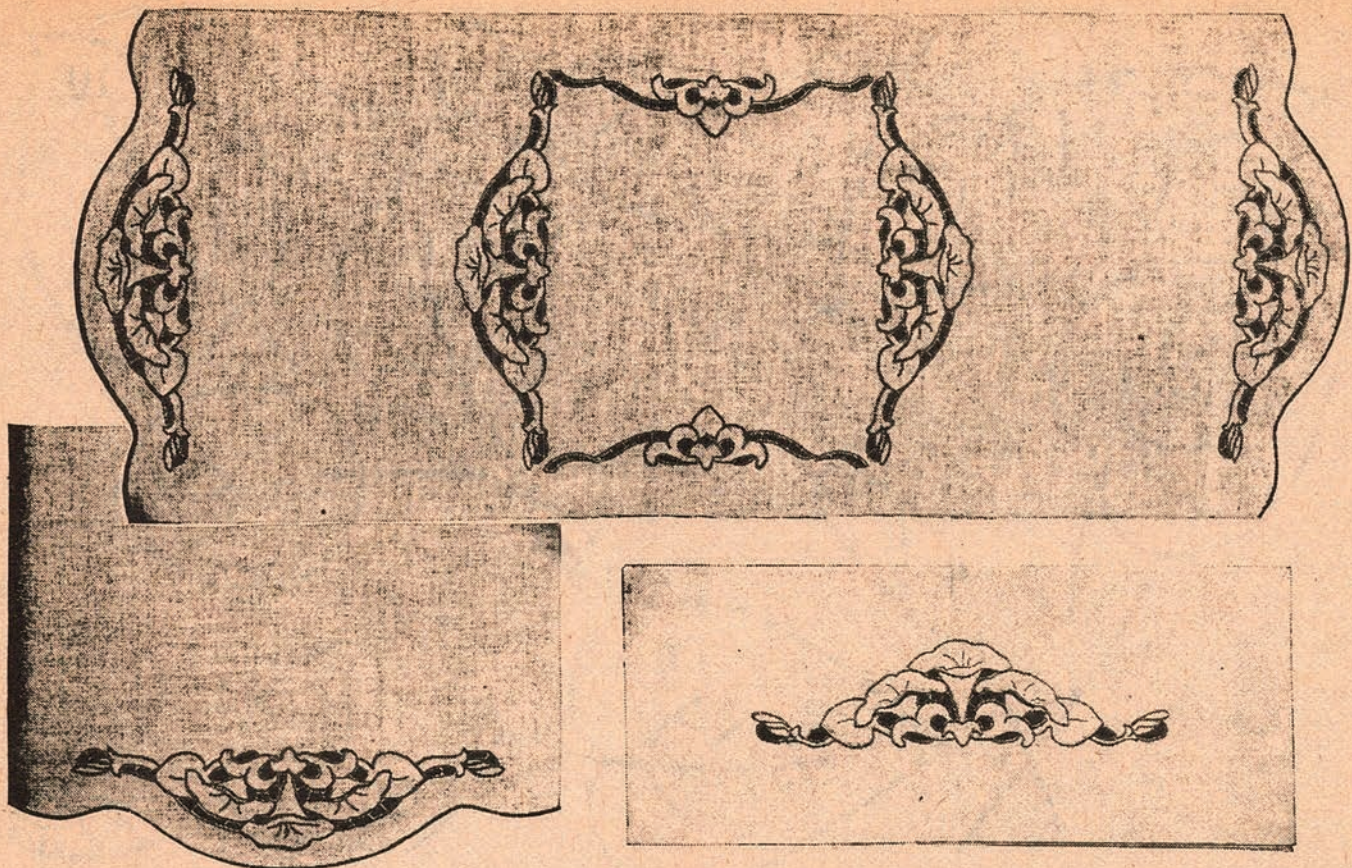
Attach a tassel to each point. To make the tassels, wind the thread fifty times around a card five inches wide - or as many times as required for the thickness of tassel wished - slip off, double, tie three-eighths inch below, for head of tassel, and clip the ends. For the cap: Chain 3, 6 doubles in 2d stitch of chain, join; 2 doubles in each double; then work four or five times around without increasing, and fasten off. Put a loop of thread through head of tassel, slip on the cap and bring the loop up through, attaching firmly to the point.

Morning- Glory Linens in Cutwork and Applique



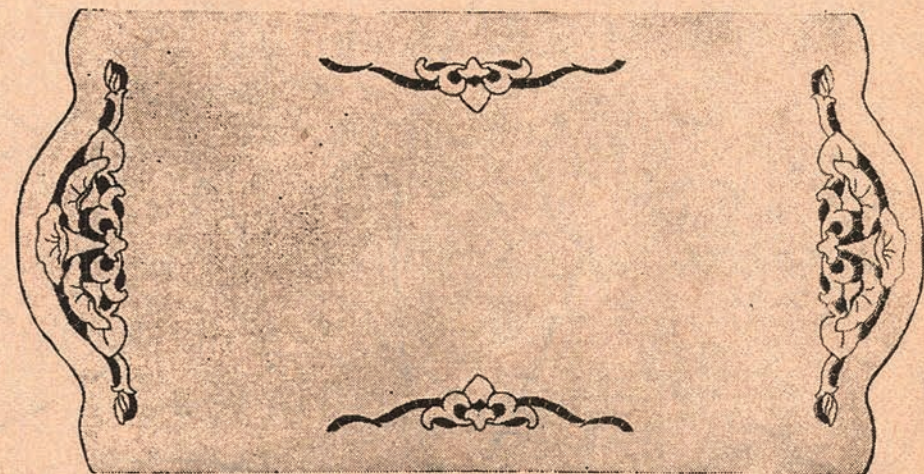
Even if you didn't have a pot of "Heavenly Blues" on a sunny windowsill this past winter, as so many indoor gardeners did, you can still have a riot of morning-glories among your spring linens—in colorful applique if you are in a gay mood, or in dignified and graceful cutwork if you prefer elegance. Use these friendly flowers in your dining room for informal family meals, doing the decoration on a luncheon set and a scarf of either linen, or unbleached cotton of the finer sort, in soft blue, pink, and lavender, with green for the leaves and simple outlining for the stems and markings, buttonholing the applique to the background with deeper shades of self-color, and using these same shades for marking the flower throats, turned-over petal edges, and midribs and veins of leaves. If you prefer, it is a simple





matter to use one color only for the flowers instead of the three most natural morning-glory shades. However, the scarf can go out of the dining room, and into the bedroom, where it can be used with equal charm on a dresser, especially in conjunction with a baby's crib cover (shown in sketch), which greatly resembles the luncheon set, except in shape. Curtains (shown in sketch) are planned to accompany either the dining room or bedroom ensembles.

Perhaps you have no desire for applique sets, but are intrigued by the possibilities of cutwork for either your bedroom or your living room. For the former, there is a short scarf for your dresser top, which may be lengthened by the simple expedient of setting the end motifs further from the side units, and a pillow slip carrying the same end motif as the scarf. The scarf is lovely in white linen with white embroidery, and equally so on fine cream linen with fawn thread for the cutwork, while the pillow slip may be embroidered either in all white, or in one of the morning-glory colors

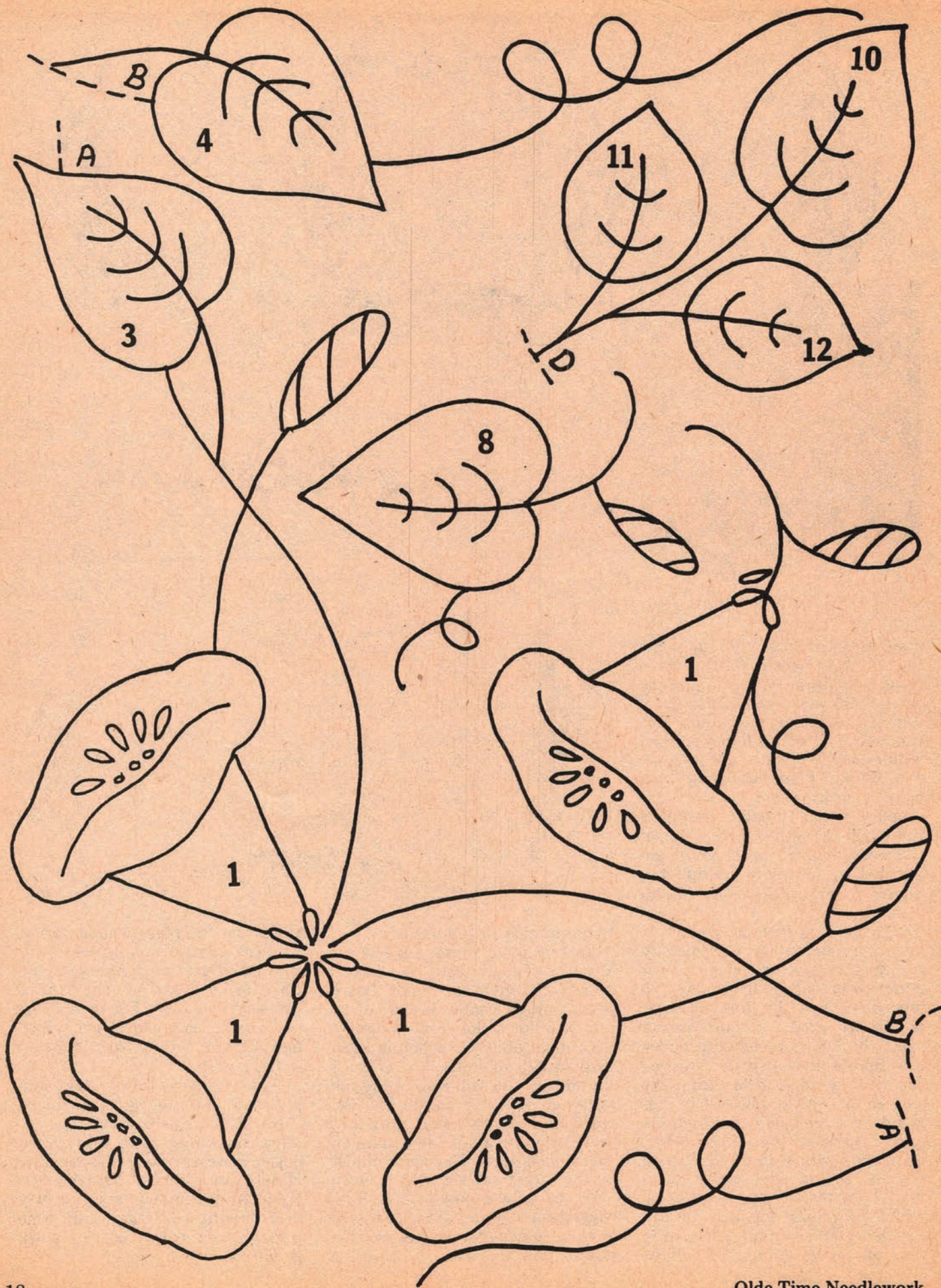


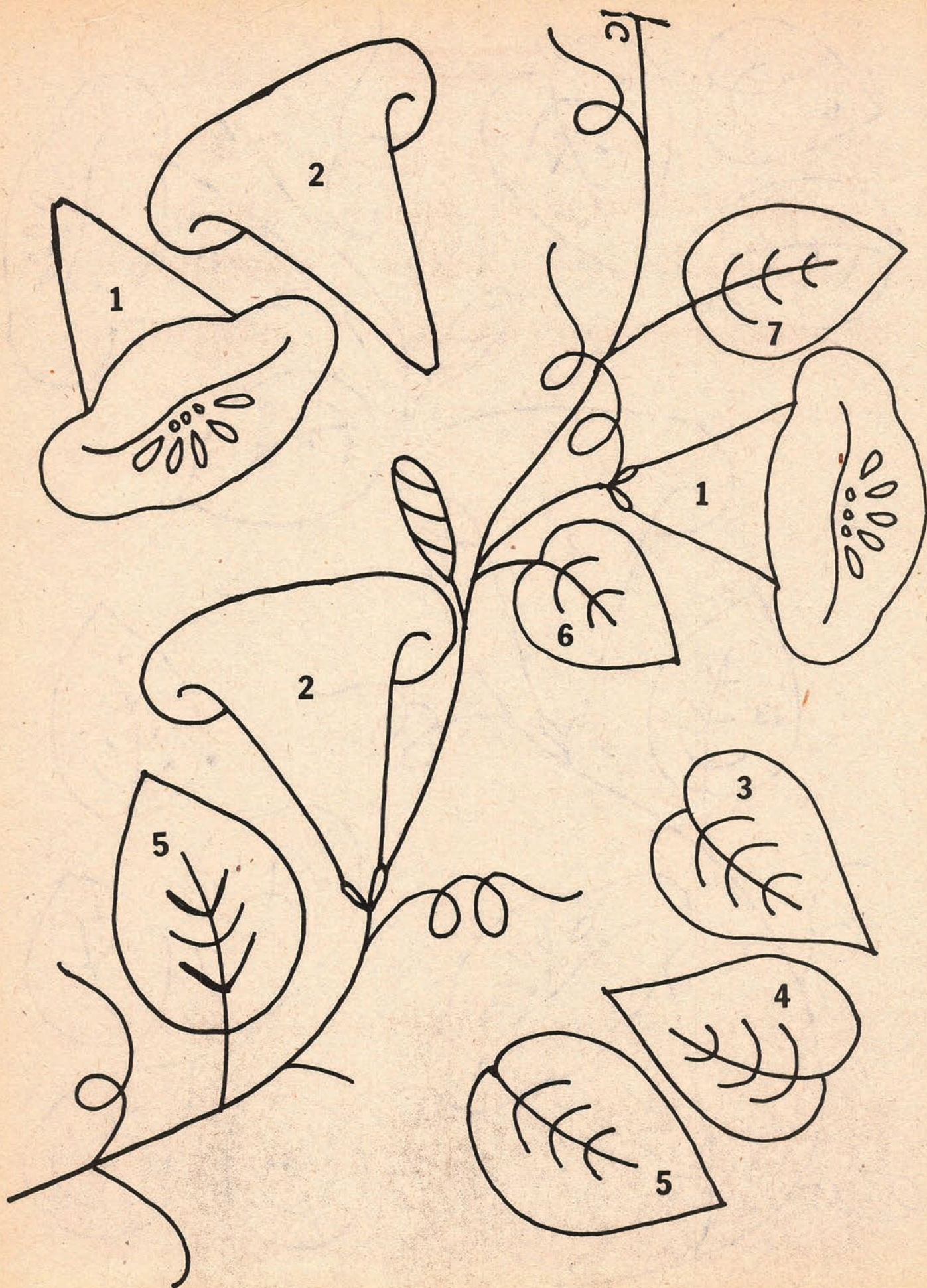
to harmonize with the room.

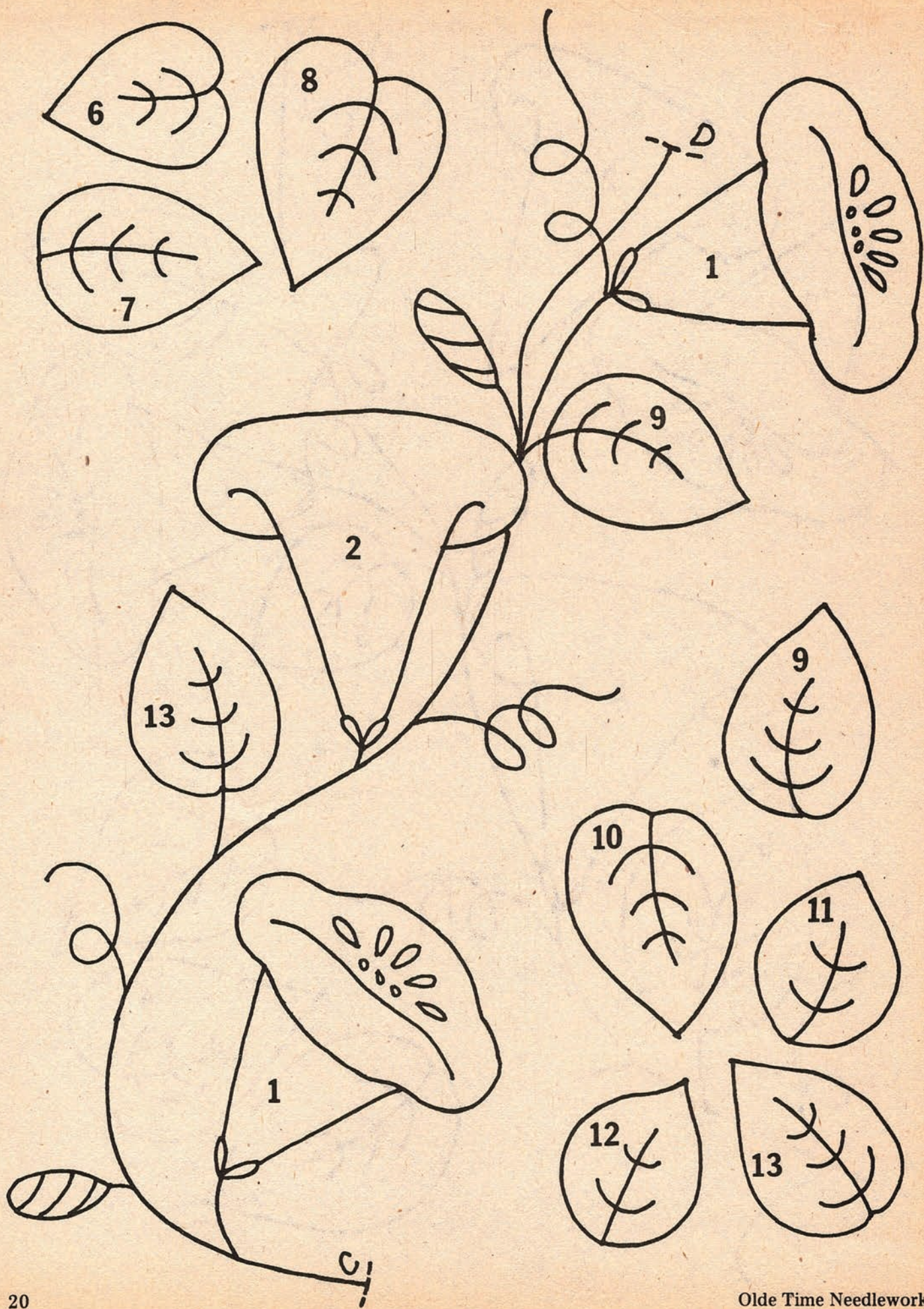
In the living room, tan linen is always in good taste. A scarf is always in order, and ours has a most unique center which, of itself, would make a very usable occasional doily on a simple hemmed square of linen. The ends of the motif, you will notice, are the same as the end motifs of the scarf, and the two side units that join them are those used alone on the smaller scarf. The center motif of the larger scarf would make a very charming pillow top, and the suggestion is yours to adopt if you have a place for a pillow. No doubt you do have, however, a

chair that has plain wooden arms, or just narrow upholstered pads that make the arm guards so essential for overstuffed chair arms quite unnecessary. For such chairs as these, a plain chair-back will be enough, and such a back is shown in the sketch.

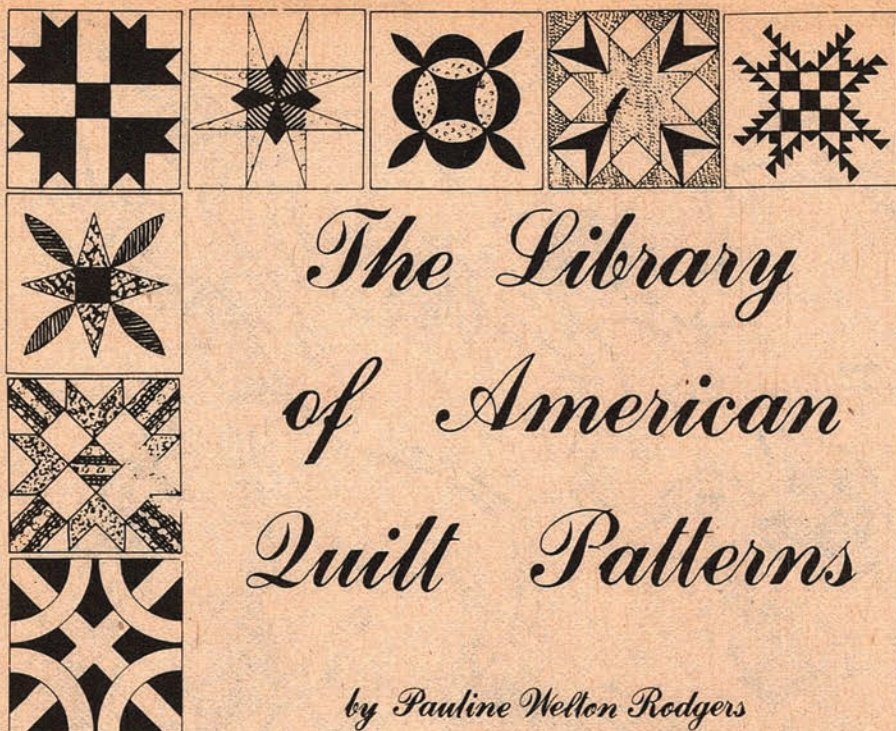
These cutwork designs are simply done, with few bars, and all of them single. There are a few outlined markings, and the curved edges of scarfs and chair-back are closely buttonholed. Other edges are simply hemmed very narrowly or left with a selvage finish. Fine pearl cotton will make the work go with surprising speed.











THE WHIG ROSE

As the 1940's approached, quilt making as an art was on the decline. When World War II started the mothers of that era laid aside needle and thread, along with their other household chores, to take the place of sons and husbands as wage earners, and for a time quilting seemed to have disappeared altogether. Or had it? For during those troubled years, there existed women who unknowingly prevented the death of this beloved art. From sheer necessity both prior to the War and afterwards, these mountain women preserved what little they possessed. Among their meagre belongings, possibly tucked away on a shelf or in an attic trunk and handed down to them by their mothers and grandmothers, lay boxes containing a few treasured quilt patterns. As quilt history often reveals, these same country women usually had a favorite family quilt or two tucked away. Often these quilts were of the "Album" and "Medley" variety, or of a rare rose type or flower-like design. Fortunately, these women were familiar with the history of their family quilts, and passed it on to following generations.

Because of these country women, one particular quilt pat-

tern type refused to die or to lose its popularity. The old rose patterns were not only maintained intact, but grew like wildfire. Mixed with religion, politics, and the love for the simple old-fashioned rose gardens of the past, this ancient flower of royalty which depicted honesty, love, and integrity appeared as the famed "Rose of Sharon", the "Democrat Roses", and the "Whig Roses". Many times these intriguing patterns were in constant competition with one another, especially during the early 1800's, as seen by the similarities in their designs. It is interesting to note here, that the "Rose of Sharon", and the "Whig Rose" quilt patterns outnumbered the "Democrat Roses". Political history shows that a large group of famous men lived during the Whig era, such as Henry Clay, John Adams, Daniel Webster, James K. Polk, John Tyler, Abraham Lincoln, General Jackson, Zachary Taylor, Martin Van Buren, and others too numerous to name. And because American women of that period and into the early 1900's were not permitted to express their political preferences or to take part in any political action they vented their suppressed feelings in quilting. This is apparent in many of the titles they gave to the quilt patterns now in our collections. It is be-

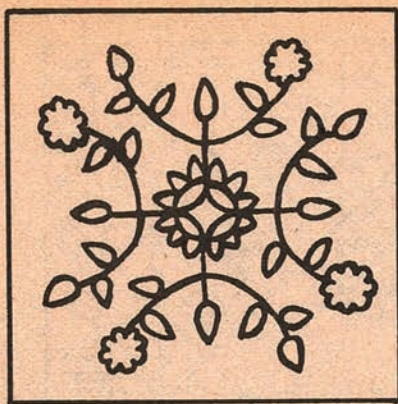
cause of these farm and mountain women of the past that these exquisite quilt patterns are available for our use today. The following diagrams are a few examples:

A - Ruth E. Finley, Pennsylvania; year of 1845. Also called the "Democrat Rose". This is the pattern that both political parties claimed and the controversy to this date has never been settled. B - McCall's, Ohio; year of 1860. Appears in the Heirloom Quilts magazine. C - Marguerite Ickis. Year of 1861. Appears in the "Standard Book of Quilting". D - Made by Delilah Wright, and now in the possession of the Los Angeles Art Museum in California. In one corner of the quilt the date 1867 was embroidered, and Delilah traced, then quilted, her husband's hand upon another area. The blocks are set on the diagonal, and each of the four borders are totally different from one another in structure and design. E - Carlie Sexton. No known date. F - As appearing in "The Romance of Patchwork". No known date. G - No known date. Also known as a "Democrat Rose". Source unknown. The smaller blossoms have seven petals instead of the traditional eight. H to L - These patterns have no known source, and dates of origin are unknown.

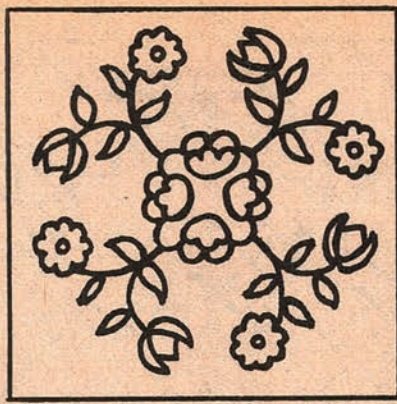
It is rumored among quilt pattern collectors that there exist a large number of both "Whig" and "Democrat Rose" quilt patterns which, like their famed cousins the "Rose of Sharon", share a special place with other related rose quilt patterns of today. It would be greatly appreciated if any of the readers who have more information concerning these rare treasures, share them with other Quilt Friends of Olde Time Needlework through this column.

GENERAL INSTRUCTIONS FOR A COMPLETED QUILT: Blocks measure 18 by 18 inches square, and when set on the diagonal, the blocks measure 25½ inches across the center. The four corner triangle blocks measure 9 by 9 by 12¾ inches; side triangle blocks measure 18 by 18 by 25½ inches. Quilt top without a border measures 102 by 102 inches square. All four borders measure

Continued on page 24



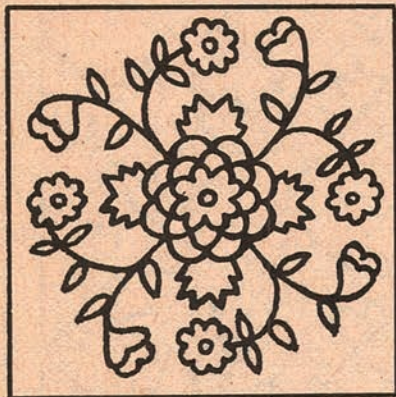
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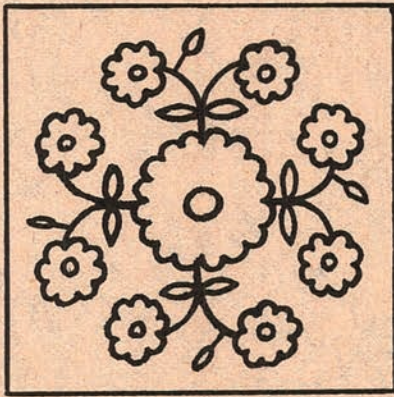
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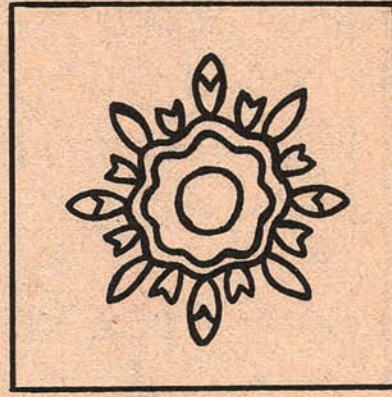
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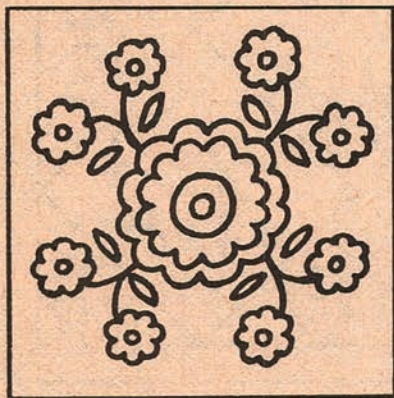
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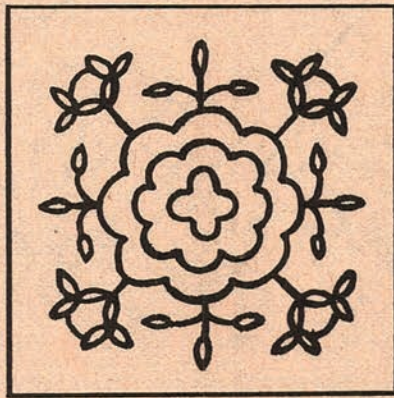
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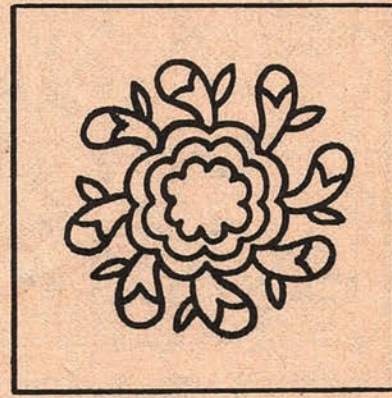
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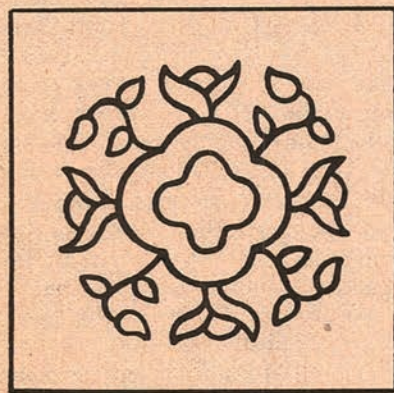
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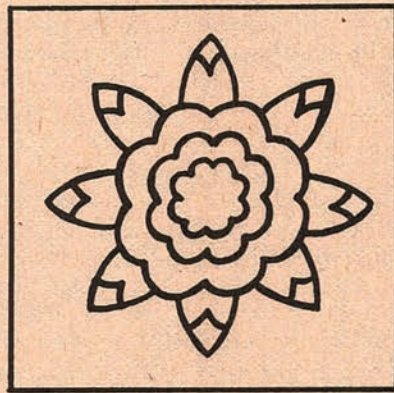
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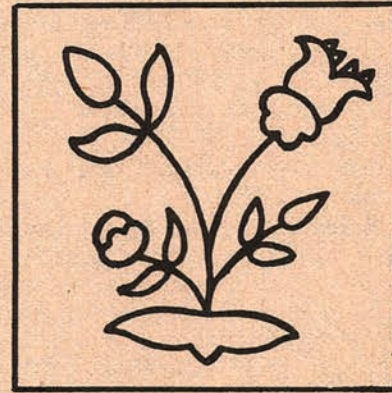
I



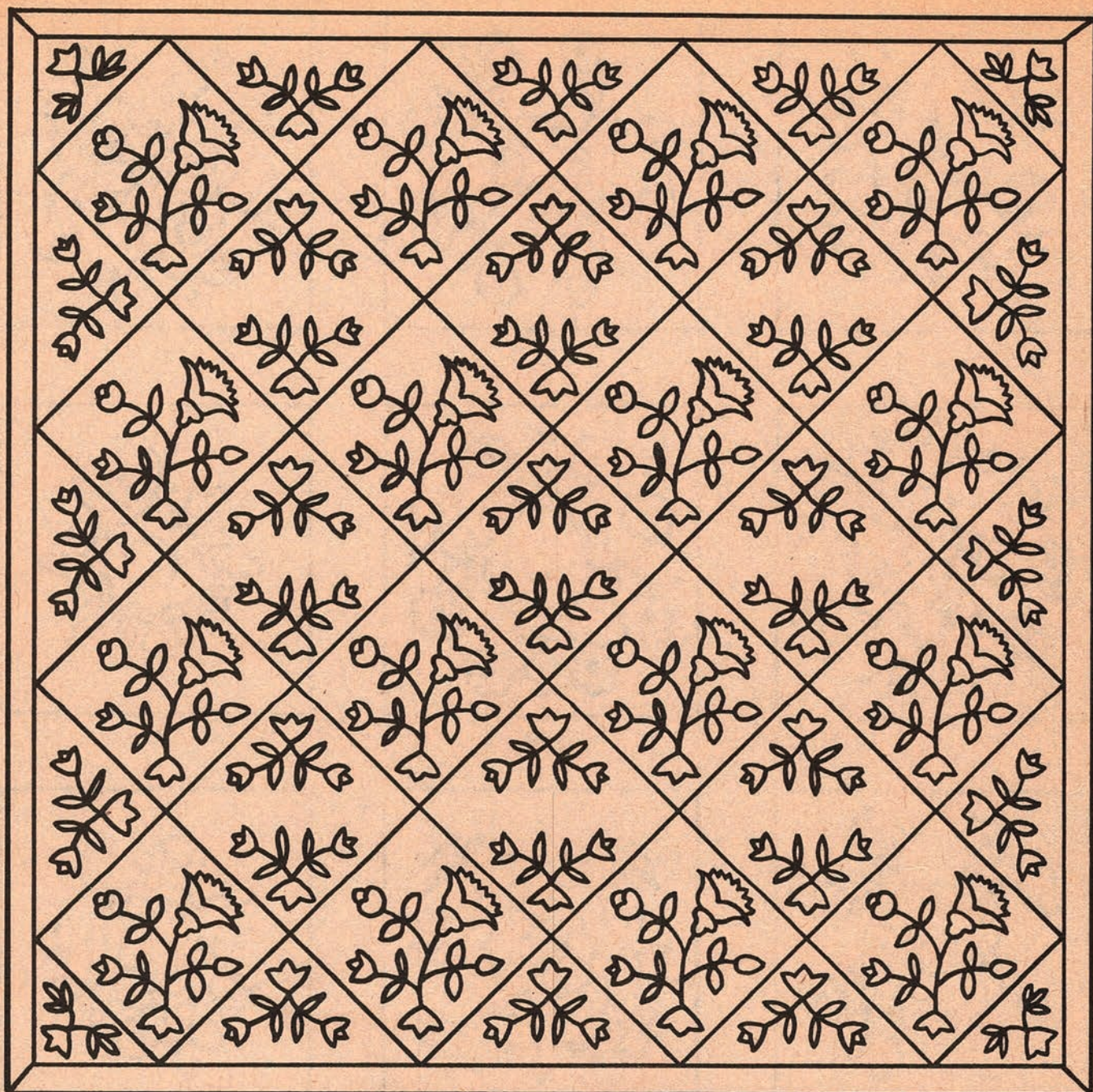
J



K



L



3 inches wide by 108 inches long. There are 4 corner triangle blocks; 12 side triangle blocks; 16 "Whig Rose" blocks, and 9 "Bud" blocks (a total of twenty-five 18 inch square blocks). Blocks are set 4 across and 4 down, with 3 "Bud" blocks set across and down between each row of "Whig Rose" blocks.

Refer to the diagrams as a guide when doing all applique work, and when setting the blocks together. Trace over each pattern unit using white typing paper. Cut tracings out, and glue to cardboard. When glue is dry, cut out cardboard pattern units and write the name of the pattern and unit number onto

each one. Wash and dry all fabric to be used, then iron using Faultless Fabric Conditioner. Allowing for $\frac{1}{2}$ inch seam allowances, lay pattern units on the right side of the fabric, tracing around the edges with a Bic fine point pen. For the "Whig Rose" blocks, cut 16 each of Units No. 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 13, 14, and 15. Cut 64 of Unit No. 5, and 32 of Unit No. 6. For the "Bud" blocks, cut 18 of Unit No. 14; 36 of Unit No. 7; 36 of Unit No. 8; 72 of Unit No. 6; and 36 of Unit No. 3. For the 4 corner triangle blocks, cut 4 of Unit No. 14; 24 of Unit No. 6; and 4 of Unit No. 3. This stem unit is to be cut in half for

the 8 stems needed. For the 12 side triangles, cut 12 of Unit No. 14; 24 of Unit No. 7; 24 of Unit No. 8; 48 of Unit No. 6, and 24 of Unit No. 3.

Cut out all fabric pieces, snipping seams back to traced lines. Fold snipped seams back to wrong side and iron flat. Baste seams down as close to edges as possible using small stitches. When appliqueing fabric units onto the blocks, use one strand of matching colored embroidery floss, and use buttonhole stitches placed $\frac{1}{8}$ th inch apart from one another. All stems are appliqued into position first. Sew Unit No. 8 to Unit No. 7; sew Unit No. 10 to

Unit No. 9; sew Unit No. 13 to Unit No. 12, then sew them to Unit No. 11, and applique these flower and bud units into position over the stems, appliqueing all leaves into position last. When all blocks have been completed and sewn together as illustrated for the completed quilt top, run quilting stitches about ¼ inch away from seam lines and around all button-hole stitches.

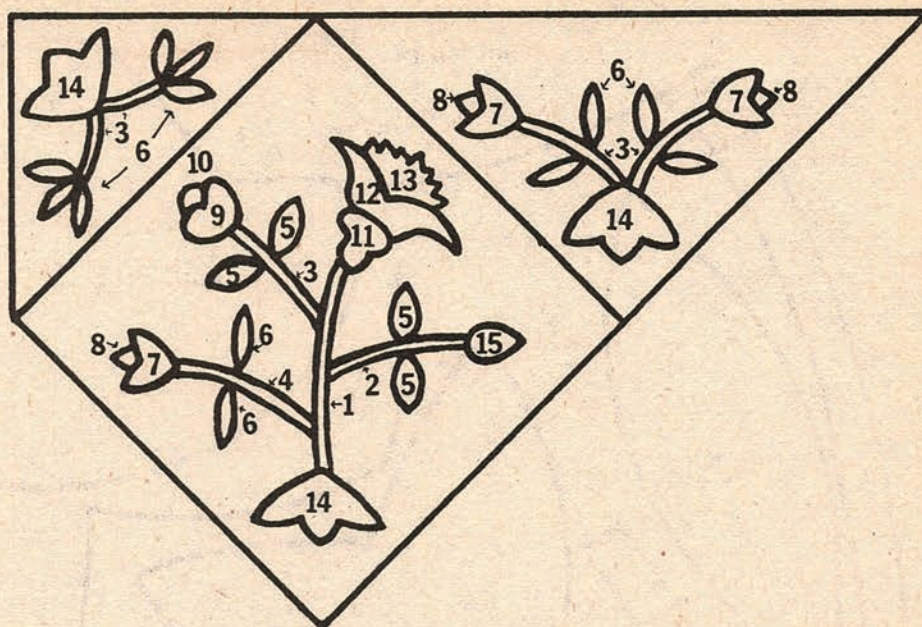
YARDAGE REQUIREMENTS:

You will need 12 yards of white for all blocks (this includes ¼ inch seam allowances); 3 packages of ¼ inch wide, double fold bias tape (about 45 yards) in a dark green; 6 yards of green fabric for Units No. 14, 15, 9, 7, 6, and 5; 2 yards of a rose flowered print for Unit No. 12; 2 and ½ yards of matching rose solid for Units No. 13, 10, and 8; 3 and ½ yards of a dark green for the border. Yardages quoted for all units include the extra amounts that are needed for seam allowances and for cutting errors.

Patterns are available for all "Whig Roses" as shown in Diagrams A to J. Send 50c and a self-addressed stamped envelope and ask for the "Whig Rose" listings. Send all orders for patterns, and any requests to: [The Library of American Quilt Patterns, Post Office Box 26527, Tucson, Ariz. 85726].

TIDBITS AND TRIVIA

1. When you order from the Library of American Quilt Patterns, please allow up to 90 days for delivery. I receive many orders weekly, and it takes time to fill them.
2. I am also requesting that the readers of Olde Time Needlework who plan to purchase quilt patterns as featured in previous issues of this magazine add extra for insurance fees. Since December of 1975, some envelopes of patterns seem to have been lost in the mail. For orders totalling up to \$8.00, add 25c extra for insurance fees.
3. I have been asked to give sources where red transfer pencils can be obtained, and to explain how to use them. Write to the



following addresses and ask them to send you their free catalogs: [LeeWards, 840 North State St., Elgin, Ill. 60120]; [Frederick Herrschner's Co., 72 East Randolph St., Chicago, Ill. 60601 [Merribee, 2904 W. Lancaster, Fort Worth, Tx. 76107].

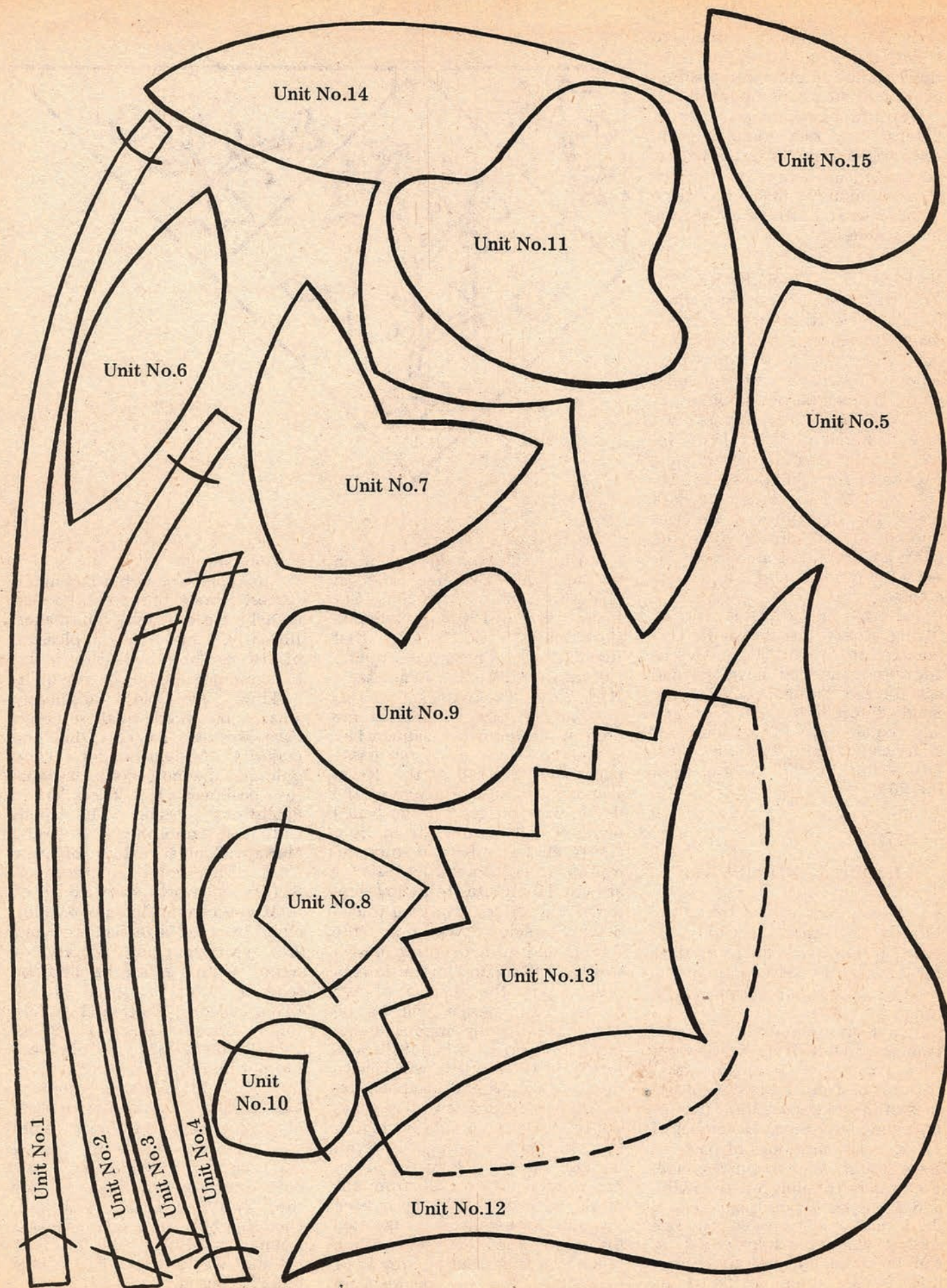
4. The red transfer pencils are used in the following manner. Lay a sheet of white gift wrap tissue paper over the top of the design you plan to use. Trace over the design with the red transfer pencil next. If you own a steam iron, empty all water from it, turn the iron on to cotton and let it sit for at least 10 minutes to remove any remaining water. Turn your traced design upside down onto the fabric, and iron over the design slowly until a good impression appears upon the surface of the fabric. Your design will be reversed, so if your original design faces to the right, when it is transferred on the fabric it will face to the left. You should be able to re-use your transfer a few more times but each transfer will be lighter than the first printing. However, because the red ink of the pencil has a tendency to fade from the fabric, especially after it has been set aside for awhile, it is suggested that you print only one fabric block at a time, and embroider or paint it first before you work on

the next design.

5. Mrs. Pam Wodatch asked me to suggest a book that could be used to help the beginning quiltmaker. Recently, I have had the pleasure of visiting three book shops, and the number of books on quilt-making available absolutely amazed me. Some of these books have working patterns, but the majority of them do not. In my opinion, the best book available for beginners is "The Perfect Patchwork Primer" by Beth Gutcheon, published by David McKay Company Inc. of New York. The book is priced at \$11.95 and worth every penny of it. If you cannot find a book shop close by or convenient to your area, visit your local library, or write to the following address, sending \$1.50 for their catalog; [The Unicorn, Craft and Hobby Book Service, Box 645, Rockville, Md. 20851]. They are prompt in filling out orders.

6. A Quilt Friend asked whether I had floral-type patterns for sale. My collection of patterns is quite extensive, making it difficult to list each one individually. I now have available two lists. Ask for the "Two Quilt Pattern Listings", enclosing 50c plus a self-addressed stamped envelope.

Pauline W. Rodgers, P. O. Box 26527, Tucson, Ariz. 85726



"RICHES, RAGS AND IN-BETWEEN". How Americans Dressed 200 Years Ago; Explained by Smithsonian Curator.

If there had been a "best-dressed" list 200 years ago, George Washington would have been on it.

The first President personally purchased apparel for himself and his family, always insisting that each item be made "in the latest of fashion".

His concern for clothing probably grew out of the tradition of earlier times that fine clothes were not only important for men of substance and authority, they were also necessary for maintaining social order. Men were not to dress beyond their "station" in life, for fear of ridicule for their pretensions.

How Americans - from the rich and famous to the common laborer - dressed in Revolutionary War days is the subject of "Riches, Rags and In-between", an article by Claudia B. Kidwell in the July-Sept. '76 issue of "Historic Preservation", the quarterly magazine of the National Trust for Historic Preservation. The author is associate curator of the costume section of the Smithsonian Institution, Washington, D.C.

According to Ms. Kidwell, not a great deal is known about how most Americans dressed in the 1700's. While museums may own and display fashionable clothing of wealthy citizens of that period, plainer garments usually ended up in the rag bag long before they were of interest to collectors.

But research into diaries, newspapers, paintings, account books and even attics has begun to turn up evidence of everyday period clothing.

Wealthy colonists and early patriots were quick to import the latest London fashions. Americans of lesser means often copied these styles with cheaper fabrics. As the 18th century wore on, proportions were cut back to save on materials.

In 1774, for example, the cost of labor was minimal compared to the cost of materials. In that year, as much as 90 percent of the price of a medium-quality gown was for material. Two hundred years later,

the fabric represented only about 7 percent of the cost.

There were no radical changes in fashion throughout the 18th century, according to Ms. Kidwell. The basic dress remained a coat, waistcoat and breeches for men, and a gown with the bodice and skirt attached and a petticoat for women.

Because obtaining enough fabric for one fine dress was the purchase of a lifetime, women's garments were worn in altered form for years - sometimes generations. The complicated construction of men's garments, particularly of the coat, made alterations so difficult that they were simply put away, cut up for children's clothing, sold to poorer persons or worn out.

Those few who could afford expensive, tailor-made garments guarded them carefully. Theft was a major concern. The "Maryland Gazette", for example, ran a typical advertisement in December 1780 offering a \$500.00 reward for the return of "sundry wearing apparel" that had been stolen.

Stealing clothing was the only way some Americans could obtain fine or even altered garments. They usually wore unfashionable homemade apparel when they could afford the material. Even that was a luxury to the classes who had only well-worn, ill-fitting secondhand clothes of the home-

made type. At the bottom of the list were those who wore only functional garb, intended for laborers.

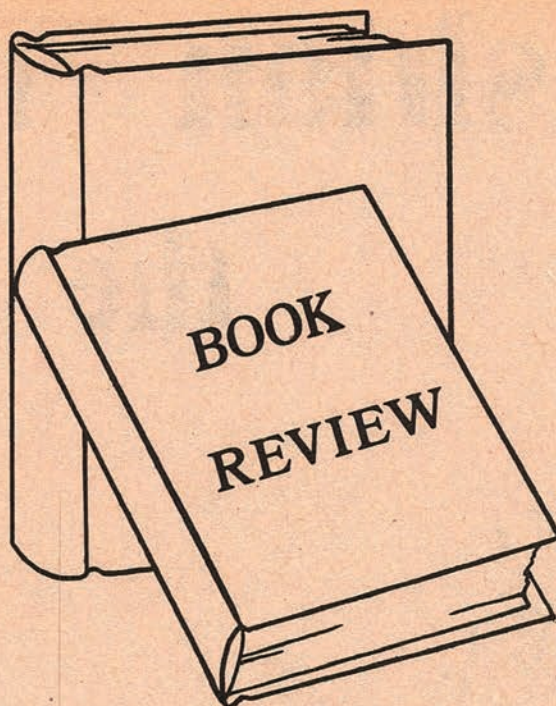
In her article, Ms. Kidwell also notes that the Smithsonian is willing to help the owners of period clothing preserve their collections. The Institution can provide information to identify styles and age, she says.

The object, Ms. Kidwell writes, is to "encourage the appreciation and preservation of this unique historical resource".

Ms. Kidwell also is co-author of "Suiting Everyone: The Democratization of Clothing in America" (Smithsonian Institution Press, 1974).

"Historic Preservation", which is published by the Preservation Press of the National Trust, is received regularly as a membership benefit by more than 100,000 Trust members. Chartered by Congress in 1949, the National Trust is a private educational organization charged with encouraging public participation in the preservation of districts, sites, buildings, structures and objects significant in American history and culture.

Further information is available from [Wendy Adler at the Preservation Press, National Trust for Historic Preservation, 740-478 Jackson Place, N.W., Washington, D.C. 20006].

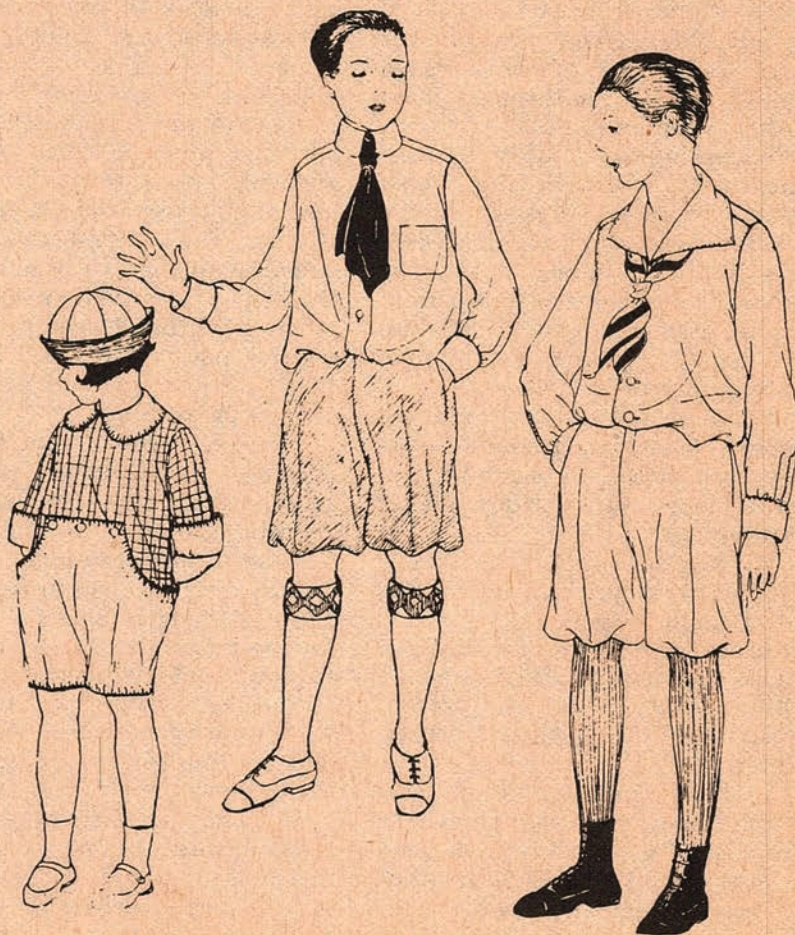


Fashion through the Years



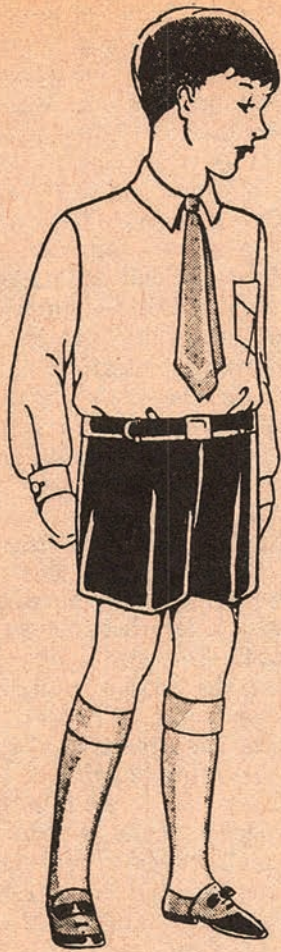
1920

1917



1922

1929



1936



1949



NIGHTGOWN YOKES

A very attractive yoke shows a variation of the antique or spiderweb pattern, always popular. Use No. 50 mercerized crochet thread. Make a chain of 76 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 22 times, turn.

2,3,4. Chain 5, treble in next treble (for 1st space of row, always), 22 spaces, turn.

5. Eleven spaces, 4 trebles (counting all), 11 spaces, turn.

6. Ten spaces, 10 trebles, 10 spaces, turn.

7. Nine spaces, 16 trebles, 9 spaces turn.

8. Eight spaces, 10 trebles, 1 space, 10 trebles, 8 spaces, turn.

9. Seven spaces, 10 trebles, 3 spaces, 10 trebles, 7 spaces, turn.

10. Six spaces, 10 trebles, 5 spaces 10 trebles, 6 spaces, turn.

11. Five spaces, 10 trebles, 3 spaces, 4 trebles, 3 spaces, 10 trebles, 5 spaces, turn.

12. Four spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles 3 spaces, 10 trebles, 4 spaces, turn.

13. Three spaces, 10 trebles, 3 spaces, 4 trebles, chain 5, a double treble in space, chain 5, miss 3 trebles of last row, 4 trebles in next 4 stitches, 3 spaces, 10 trebles, 3 spaces, turn.

14. Two spaces, 10 trebles, 3 spaces, 4 trebles, chain 5, 3 doubles over double treble and in chain each side, chain 5, miss 3 trebles, 4 trebles in next 4 stitches 3 spaces, 10 trebles, 2 spaces, turn

15. One space, 10 trebles, 3 spaces 4 trebles, chain 5, 5 doubles over 3 doubles and in chain each side,

chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 3 spaces, 10 trebles, 1 space, turn.

16. Two spaces, 10 trebles, 3 spaces, 4 trebles (last 3 under chain, as the diamond now decreases), chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, 3 spaces, 10 trebles, 2 spaces, turn.

17. Three spaces, 10 trebles, 3 spaces, 4 trebles (last 3 under chain), chain 3, a double treble in 2d double, chain 3, 3 trebles under chain and treble in treble, 3 spaces, 10 trebles, 3 spaces, turn.

1,19,20,21,22,23,24,25. Same as 12th to 5th rows reversing the order.

26. Like 4th row.

Repeat from 5th row once, for half of front, making two patterns. For the shoulder strap turn at end of last row of spaces and work along 23 spaces of the strip just completed, making a row of spaces, then 3 patterns with 2 rows of spaces between each; after the 3d pattern make 1 row of spaces, turn, and work along side of the strap for the back, making 4 patterns with 1 row of spaces between; turn, make the second shoulder strap like first, again turn and make one pattern to finish other front, ending with 4 rows of spaces.

For the sleeves: Join thread to front end of shoulder strap, at bottom of yoke, make 11 spaces (chain 5 for 1st) turn, and continue making 11 spaces over 11 spaces until you have a strip 35 spaces in length and 11 in width;

join to back of yoke. This gives you the opening for sleeve.

Work one row of spaces entirely around opening, beginning with 5 chain and joining the last 2 chain to 3d of 5 chain.

Commence the next row with 4 trebles (chain 3 for 1st treble), in the space opposite the point of front medallion, make 21 spaces, then 4 trebles opposite the point of medallion of shoulder strap; continue, starting 4 patterns for the sleeve, matching the 4 patterns of front, shoulder strap and back, and the spaces under arm. Work the patterns exactly as directed for those in the strip; when you have completed the 12th row begin to narrow under the arm by omitting chain between 2 trebles, which decreases a space, doing this until the sleeve is small enough for the arm. If you wish a longer sleeve add a 2d row of patterns, or make several rows of spaces.

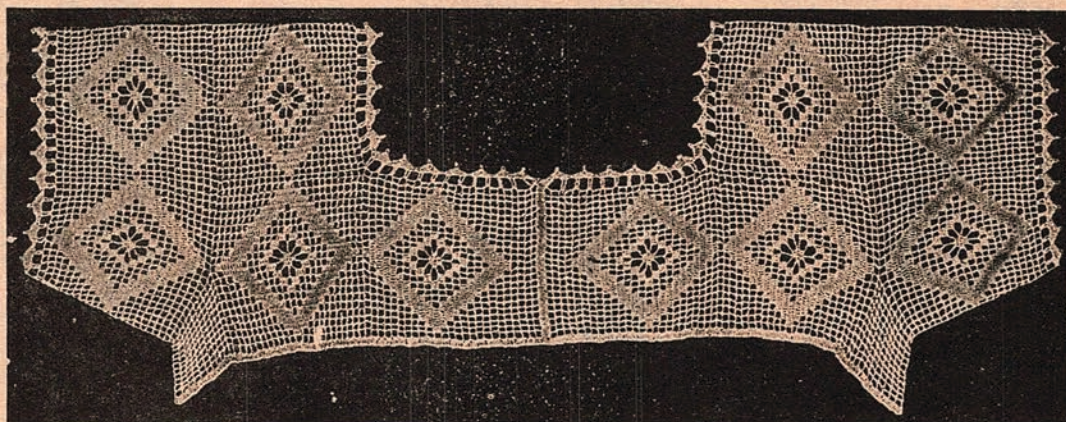
For the beading:

1. Make 2 double trebles in a space (chain 4 for 1st double treble of the row), * chain 2, miss 1 space, 2 double trebles in next; repeat, joining last 2 chain to top of 4 chain.

2. Slip to center of next space, * 5 trebles in next space, chain 5, catch back in 1st stitch of chain for a picot, 5 trebles in same space fasten with 1 double in next space; repeat.

The yoke can easily be made larger or smaller by leaving out or adding patterns. The plain insertion is very neat for towel ends and other uses.

A dainty, lacelike yoke is in the "all-over" pattern called "mile-a-minute" because of the rapidity with which it may be worked. No.



A variation of the Antique or Spiderweb pattern

60 crochet thread was chosen for the model, but a finer or coarser thread may be used at pleasure. Make a chain of 46 stitches, turn.

1. Miss 5, a treble in next, (chain 3, a treble in same place) twice, * miss 4, a treble in next, (chain 3, a treble in same place) twice, repeat from * 7 times, making 9 open shells in all, turn.

2. Chain 5, fasten under 3 chain of 1st shell, * chain 3, fasten under next 3 chain of same shell, chain 3, fasten under 1st 3 chain of next shell, repeat from * across, turn.

3. Chain 5, * a treble under 3 chain over top of shell, (chain 3, a treble under same chain) twice; repeat from * across, turn.

Repeat 2d and 3d rows until you have a strip for front of yoke 20 shells in length, or according to size of yoke wanted.

40. Same as 2d row, omitting 1 shell at end of row, turn.

41. Same as 3d row.

Repeat 2 last rows, leaving 1 shell at end of each even row until you have decreased to 1 shell, forming the miter for the shoulder.

56. Chain 5, fasten under 1st 3 chain of shell of last row, chain 3, fasten under next chain of same shell, chain 3, fasten under 3 chain of 1st shell in next row back, chain 3, fasten under next chain of same shell; turn.

57. Chain 5, treble under 3 chain, (chain 3, treble under same chain) twice, open shell (as described) under next 3 chain, turn.

58. Same as 2d row, making the loop of 3 chain over shells of last row; then chain 3, fasten under 1st 3 chain of 1st shell in next row back, chain 3, fasten under next chain of same shell, turn.

Repeat last 2 rows, picking up 1

more shell each row, until you again have the full number. Then continue as at first making the shoulder strap 21 shells in length, again miter the corner, make the back 30 shells in length (across neck), miter the corner, work second strap, miter corner, and finish the other half of front.

For the sleeves: Fasten thread at corner or miter (under 5 chain at beginning of 56th row), chain 60 stitches, and fasten in corresponding shell of the back. This for the underarm.

1. Chain 4, a double treble in same place, * chain 2, miss 3, 2 double trebles in next stitch, repeat from * across the chain, then chain 2, 2 double trebles under loop of 5 chain (at beginning of 1st row of shoulder strap), repeat across shoulder and join last 2 chain to top of 4 chain which represents 1st double treble.

2. Chain 6, treble between 4 chain and 1st double treble, (chain 3, a treble in same place) twice, * miss 2 double trebles, open shell in space, miss 2 double trebles, open shell between next 2 double trebles, repeat around, join.

3. Same as 2d row of straight lace, making a loop over each open shell.

4. Same as 3d row of lace, a shell under each loop.

Repeat until you have 3 rows of shells and loops, alternating.

8. A double treble (chain 4 for 1st of row) in loop, chain 1, a double treble in same place, * chain 3, 2 double trebles, with 1 chain between, in next loop; repeat from * around, join.

Make 3 more rows each of shells and loops, alternating, then the row of double trebles, like 8th row, and again the rows of shells

and loops. Continue until you have the sleeve as long as desired.

For the border:

1. Make 4 trebles under the loop at top of shell, chain 3, 4 trebles under 3 chain between shells, fasten in loop at top of next shell with 1 double, chain 6, fasten under a chain between shells; repeat.

2. Slip to 3 chain between 2 groups of trebles, chain 5 for a triple treble, * (chain 1, a triple treble under same chain) 7 times, fasten under 6 chain with a double, a triple treble under next 3 chain, and repeat from * around, join.

3. A double under 1 chain, (chain 3, a double under next 1 chain) 6 times, a double between last triple treble and fastening double of last row, a double between fastening double and next triple treble, chain 3, and repeat.

Around the neck work a row of 2 double trebles, 1 chain between under each loop of 5 chain at beginning of shells, 3 chain between the groups of double trebles; then finish with the 3 rows of border carrying last 2 rows down the front opening.

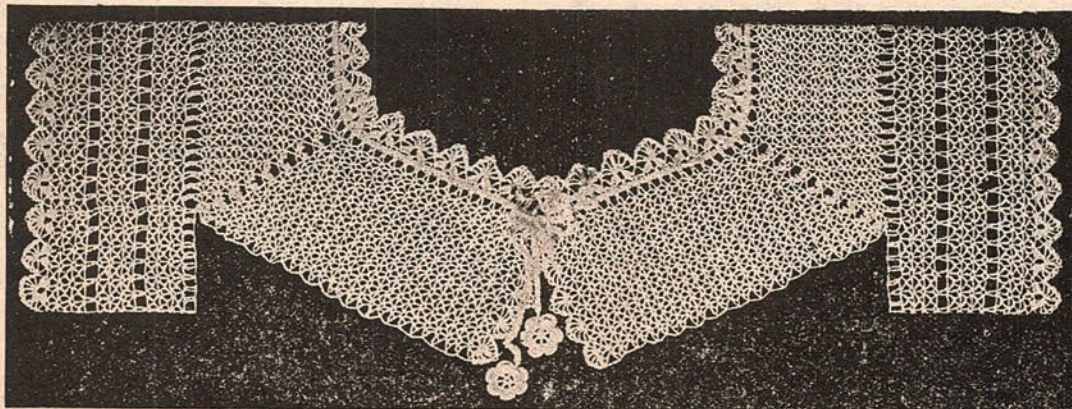
To run in and out the spaces formed by the row of double trebles make a tape, crocheting a chain of desired length and working a double in each stitch, both sides. Finish the ends of tape with a little wheel of any desired pattern. Make a chain of 6 stitches, join.

1. Chain 6, (a treble in ring, chain 3) 5 times, join to 3d of 6 chain.

2. One double, 3 trebles and 1 double in each space.

3. Chain 4, fasten between petals, letting chain pass at back; repeat.

4. Fill each space with 1 double, 6 trebles, 1 double.



A dainty, lacelike yoke in the "All-over" pattern.



1 Skein each, Black, Spring Green, Gold, Deep Rose.



1 Skein each Black, Bright Blue

MATERIALS:

Huck toweling

6 strand embroidery floss, pearl twist or rayon floss

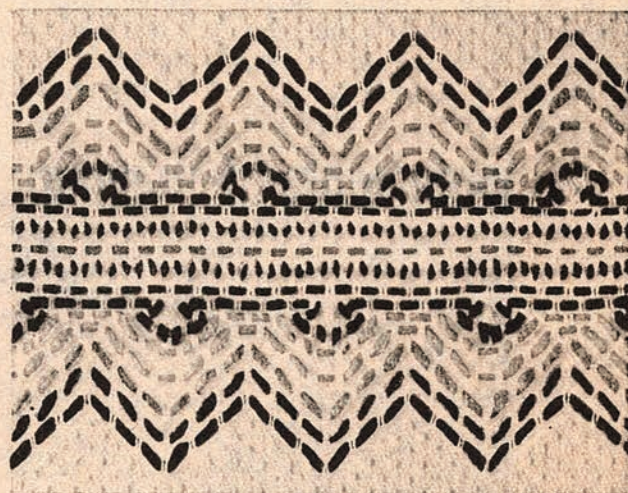
Embroidery is worked on wrong side of towel. Fold the width of towel in half to get the center 2 vertical threads of towel. With embroidery cotton start design at center 2 threads of towel, allowing $\frac{1}{2}$ length of embroidery cotton to work each side of 1st row. Follow the illustrations carefully so the pattern will come out even on each side. Always pick up set of 2 threads of towel for weaving. 1 skein of each color illustrated is needed.



1 Skein each Bright Red and Black



1 Skein each Black, Bright Red, Lt. Emerald, Marine Blue, Chartreuse or Spring Green, Heliotrope, Dk. Orange.



1 Skein each Dk. Orange, Marine Blue, Chartreuse or Spring Green, Yellow and Black.

Cutwork is a beautiful form of "Olde Time Needlework" embroidery. My mother taught me, and I still do it, but find that it has become difficult to get different patterns now. I have quite a few, especially rose patterns, but others too, and would be glad to exchange patterns if you have any to share. I prefer patterns suitable for pillowcases, sheets, tablecloths and such, cut can use almost any, in full size.

Let me know what you have and what you would like, or to simplify things, send patterns and ask for what you would like.

Mrs. Rayner Hancock, 3988 Guyton Street, Macon, Georgia 31206

I would like to purchase the first four blocks of the "American Ships" quilt by Ruby McKim. Would someone please share this from an old copy of their magazine? I did not start my subscription until the middle of the year and came in on the middle of the series. I would be glad to pay any reasonable price so that my collection is up to date.

Mrs. Sam Tyler, R 1, Box 216, Sweet Springs, Mo. 65351

Embroidery is my special interest, so I appreciate the "Ship" quilt designs that have been featured in Olde Time Needlework. I would also like to see any patterns for embroidery adapted from McNeil's Kewpies that appeared as a verse series in Pictorial Review when I was young. They were adorable!

I find that I have been able to purchase the Sunbonnet Babies through ads in this magazine, but have seen no mention of the Overall Boys which were popular in children's books around the same time. These may have appeared before I subscribed, in which case I would like to know how to obtain back issues.

Mrs. T.B. Clements, P.O. Box 730, Belleview, Florida 32620

EDITOR'S NOTE: A "Fisher Boy" pattern was published in the February-March, 1973 issue, and in June-July of that same year we featured "Recollect and Remember, the Counterpane Twins". Back issues of this magazine, when available, may be purchased for 85c per copy from Tower Press, Inc. P.O. Box 428, Seabrook, N.H.

? " ? " ? " ? " ? "Query & Quote"

I read with great interest the article on samplers by Lucy Fuller in May, 1976 issue of this magazine. The sampler on our family, owned by my cousin, has I believe, the usual letters, but has intrigued us no end. The dates are February 28, 1776, September 17, 1798, Amanda V. Wilkison. We have wondered who she was, and we feel quite sure the dates are of her birth and marriage, as this was quite often done by a young married lady. We believe Amanda was from New England, perhaps Vermont.

I have been told she was the mother of my great-grandmother Tabitha Dorcas Scott, and perhaps Amanda was the wife of a Moses Scott. Although we know Amanda was an ancestor, we aren't positive she was of the Scott family, but perhaps of the Churchill, Warren, or Wilcox or another line of our family.

All of this is just an example of the many facets and mysteries of a sampler. A modern day sampler would be an interesting way to preserve one's history or genealogy as a treasured keepsake for years to come, and would still be a good pastime for a little girl or boy. It would be a useful way to teach them patience and perserverance, and would serve as a calming influence in these rush-rush times. Jean Klooster, Rt. 1, Box 1724B, Bandon, Ore. 97411

I'm searching for ladies who collect patterns. I have over 240 old patterns which I have listed. All were published before 1960, most in the forties. I would like to trade or sell copies of them. Most are doilies, some edges, baby items crocheted flowers, potholders, lace gloves, blouses, etc. All are either crocheted, tatted or knitted. If anyone would like a copy of my list, please send 40c to cover paper mimeographing and postage. I'll send a free pattern to the first 10 requests.

Mary Perkins, 305 Circle Drive, Delmont, Pa. 15626

I collect lace and design from it - clothing or whatever. My designs are very nice but more than anything I want to learn from someone how to repair the lace, to revive the threads, to make it. I know how to crochet and knit. Now I need to meet someone who knows how to make bobbin laces, tating, and all of the late 1700, early 1900 methods of making lace. I want to learn so badly. I have no idea of any person I might contact for information or to learn from. I am in Brooklyn, but willing to travel just to meet someone with this knowledge. I love lace, what is left from our past is beautiful. I want it to be handed down through the ages.

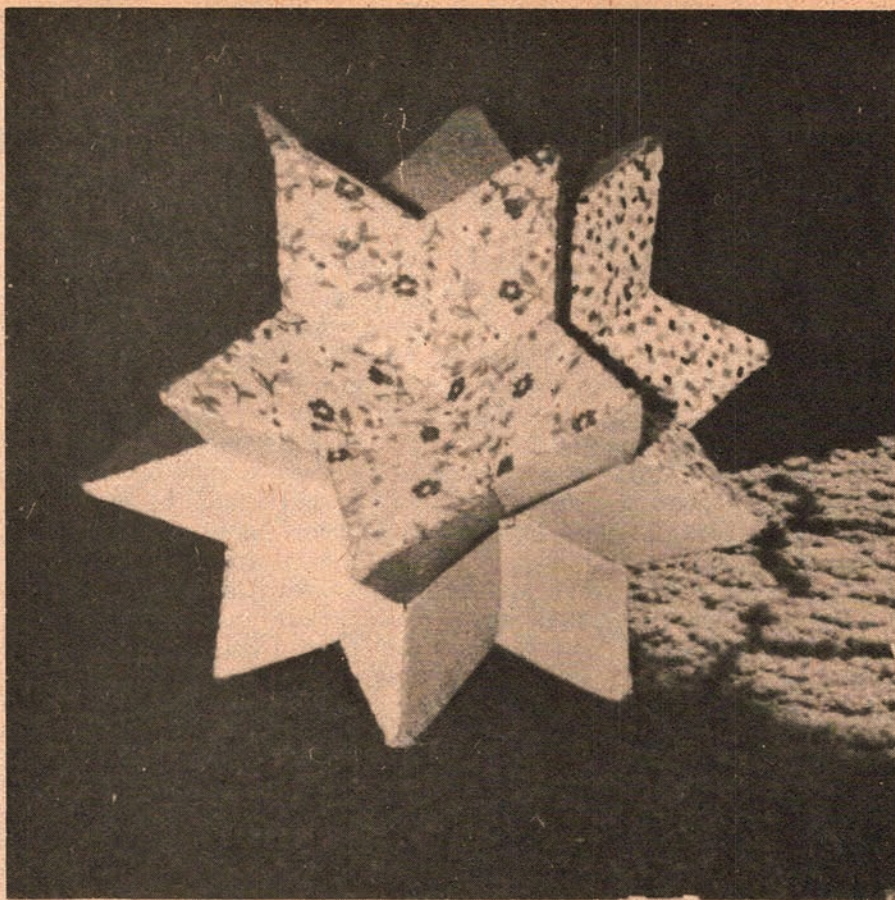
Please, if you know of anyone who can teach me, let me know! Pat Varney, 199 Prospect Pl., Brooklyn, N.Y. 11238

This is a picture of the birth announcement I made using the chart on page 13 of the February/March issue. The cherub turned out great.

I also received my copies of the Big Book Library Volumes 1-6. They have some interesting patterns in them. I especially like the filet patterns. If someone has just found this magazine, this is a good way to get the best of the back issues.

Sandra Massin, Wrangell, Alaska 99929





Grandma's Grassbur

By B.J. Gourley

Do you remember the colorful antique grassbur? With the nostalgia craze that has been sweeping our country, I am a little disappointed that the grassbur has not made the present scene. After two years of searching, I have yet to find a single, dusty, old grassbur either on display or hidden.

Thanks to a dear aunt's keen memory and helpful hints, I was able to construct one of these old-fashioned doorstops. Those beautiful handmade items were geometric in design, consisting of sixty cloth-covered pieces of cardboard. When sewn together the various colors and designs of the fabric gave the doorstop a patch-

work quilt appearance. To help preserve this novel idea from the past, I would like to share the instructions with readers everywhere.

MATERIALS: Cardboard backing from writing tablets, colorful quilt scraps (approximately 4 inches square), twelve buttons and a stone slightly smaller than your fist.

Using the pattern given, cut 60 diamond-shaped pieces of cardboard. Cover each piece with a square of fabric. Draw material firmly over the edges, fold-in excess fabric on backside of diamond and whip-stitch to hold securely in place.

From these sixty pieces, we need to make twelve stars. To

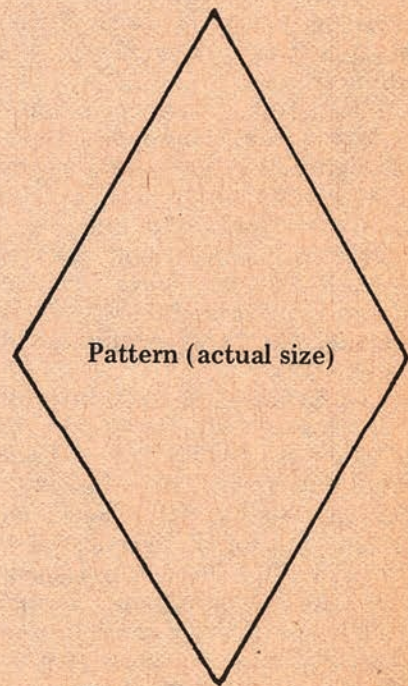
make a star, place two diamonds, right sides together, and sew along one edge. Take care to sew through fabric only. You now have two diamonds "hinged" together. Continue hinging diamonds in the same manner, using five diamonds per star. To complete the star, place the first and last diamond with right sides facing and whip-stitch together. Each star will have a concave center in which to sew a button. Make twelve stars in all.

From here on it will be necessary for all sewing to be done on the right side of your work. Neat uniform stitches are better than struggling to make your sewing invisible.

Select a star as your centerpiece, and matching point to point, sew five other stars around it. Place the pieces back to back and sew on the front. With the five surrounding stars in place, sew all adjoining edges together to form a single, six star, unit.

Use remaining stars to make another unit, place the two units together, points matching, and sew. Remember to place the stone inside your grassbur before closing completely.

Grandma's Grassbur, so easy and inexpensive to make, is a great item for the bazaar table or as a gift for a special friend.





BABY'S KNITTED BOOTEES

knit 32.

14. Knit 33, widen, knit 2, widen, knit 33.

16. Knit 34, widen, knit 2, widen, knit 34.

You now have 72 stitches on the needle, and will notice a double line of 8 tiny holes running up the middle of work; this is the center of toe. Knit 7 rows plain on these 72 stitches.

For the instep:

1. Knit plain 43 stitches, leaving 29 without knitting; turn.

2. Slip 1 stitch, knit 1, then (purl 2, knit 2) 3 times. These 14 stitches are to be continued for the instep, leaving 29 stitches on the other side, taking in one of the side stitches at the end of every instep row.

3, 4. Slip 1, purl 1, (knit 2, purl 2) twice, knit 2, purl 1, purl 2 together, that is, purl the last stitch of instep and 1 stitch from the side together, turn.

5, 6. Slip 1, knit 1, (purl 2, knit 2) twice, purl 2, knit 1, knit 2 together.

7. Like 3d row.

Repeat the last 4 rows five times, making 26 rows of fancy pattern for instep; after the last row knit plain 16 stitches to end of needle, turn. There are now 47 stitches in all on the needle. Knit plain to instep, knit across instep as in 7th row, taking a side stitch in with the last instep stitch, as usual, and knit 16, making 46 stitches on the needle to continue the leg.

1. Purl 2, * over, purl 2 together; repeat from *. The "overs" make the extra stitch to take the place of the narrowed stitch, and little holes are formed in which to run ribbon to tie at the ankle.

2. (Purl 2, knit 2) 11 times, purl 2, 3, 4. (Knit 2, purl 2) 11 times, knit 2.

5. Like 2d row.

Repeat last 4 rows five times.

6. Like 2d row.

7. Like 3d row.

Repeat last 2 rows five times, making 12 rows of the double rib in all. Bind off loosely; the binding off comes on the inside of the bootie.

Fold the bootie together, wrong side out, and sew firmly and neatly, taking up a stitch from each edge (the slipped stitch) along the bottom of sole and up the back of leg. If this joining is carefully done it will not be noticeable.

Make the other bootie in the same way, and thread ribbon through the line of holes at ankle, tying the ends in a pretty bow in front; or, if preferred, a cord and tassel of the yarn may be used instead of ribbon.

As suggested, these little booties are very serviceable and pretty. Any fancy pattern may be used for the instep and leg, following the same general directions. If a longer bootie is desired simply repeat the 4 rows of the leg (fancy pattern) six times or more, and make the ribbing deeper.

One ounce of four-thread saxony will be sufficient for a pair of these little booties, which are very pretty and easy to knit, and No.14 steel needles are used. For larger booties a heavier yarn may be used, for smaller ones a finer yarn, with needles to correspond. If liked, the plain foot, or slipper, may be of color, pink or blue.

Cast 48 stitches on one needle for bottom of sole.

1. Knit plain; it is always well to slip the 1st stitch of every row.

2. Knit 2, widen (by picking up a stitch between needles and knitting it), knit 21, widen, knit 2, widen, knit 21, widen, knit 2.

3. Knit plain, slipping 1st stitch. All odd rows the same unless otherwise given.

4. Knit 2, (widen, knit 23, widen, knit 2) twice.

6. Knit 2, (widen, knit 25, widen, knit 2) twice.

8. Knit 2, (widen, knit 27, widen, knit 2) twice.

10. Knit 31, widen, knit 2, widen, knit 31.

12. Knit 32, widen, knit 2, widen,

CALLING ALL DOLLERS!

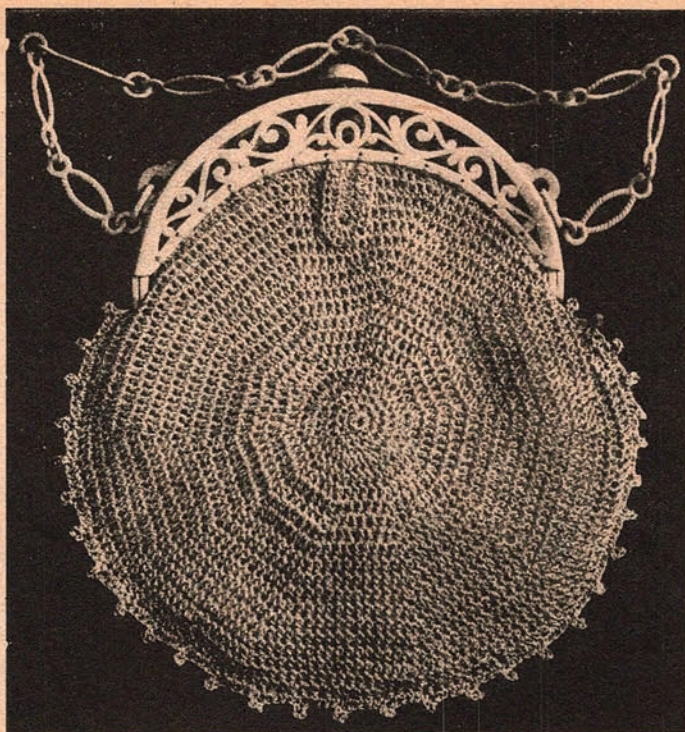
Doll Lovers, Collectors, Designers

Now there's going to be a magazine just for you. Whether your interest is in collecting old dolls, making new rag dolls, dressing commercial dolls, furnishing doll houses, or any of the many other doll specialties, this magazine will be designed with you in mind.

We want to hear from you! Send us letters, photos, news and information about your little corner of the doll world. Tell us your experiences, share good advice with fellow doll lovers, list your exchanges. We'll pay you if your letter or photo is used, and you'll have the fun of being a charter member of a whole new world... the exciting, fascinating world of dolls! Write to:

DOLL WORLD EDITOR
HOUSE OF WHITE BIRCHES, INC.
P.O. Box 337, Seabrook, N.H. 03874





DIRECTIONS FOR STITCHES IN CROCHET

CHAIN: A series of stitches or loops, each drawn with the hook through the stitch preceding.

SLIP STITCH: Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

SINGLE CROCHET: Having a stitch on needle insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip stitch, for which it is frequently used, and also close chain-stitch.

DOUBLE CROCHET: Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

TREBLE CROCHET: Thread over needle hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

HALF TREBLE OR SHORT TREBLE CROCHET: Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

LONG TREBLE CROCHET: Like treble until you have the three stitches on needle; thread over and draw through one (thread over, draw through two) twice.

DOUBLE TREBLE: Thread over twice, hook in work, draw through, making 4 stitches on needle; (over and draw through two) three times.

TRIPLE TREBLE CROCHET: Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

DAINTY CROCHETED BAG AND PURSE

This bag could be made in any shade of perle cotton or artificial silk, to match a costume, and would be very effective. As it is a simple design, the bag can be made in any size required.

Commence with a chain of 5 stitches, join in a ring.

1. Ten double crochets (dc) in the ring.

2. Two short trebles (tr) in each dc of previous row [a short tr is worked as follows: Thread over the hook, put the hook in the next stitch (st), and draw through, thread over the hook and draw through all three loops on the hook at once].

3. * One short tr in 1st st of previous row, 2 short tr in next st, continue from * all round.

4. * One short tr in each of the first 2 st of previous row, 2 short tr in the next st, continue from * all round.

5. * One short tr in each of the first 3 st of previous row, 2 short tr in the next, continue from * all round.

6. * One short tr in each of the first 4 st of previous row, 2 short tr in the next, continue from * all round.

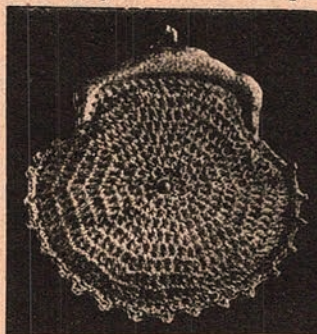
Continue to work round in this manner, increasing 1 st in each

round between the dc, keeping the circle flat. The model has 18 rounds.

Make 2 circles exactly alike, press out on the wrong side and then join together on the right side by working 4 dc, then [chain (ch) 4, 1 dc in 1st ch to make a picot (p)] all around, leaving an opening to fit the size of the big clasp.

To line the bag, cut out two circles (a little larger than the crochet) in any pretty material, sew up except the parts for the clasp, place inside the bag, and stitch the bag and the lining to the clasp at the same time, and finish off the inside with a small ruche or rosebud trimming.

The purse is made in exactly the same way in the size required.



Dainty crocheted purse

“ ” ? “ ” ? “ ” ? Query & Quote “

I thought other readers might be interested in seeing the Japanese symbols for knitting and crochet.

Japanese Terms

Knitting	Crochet
Decrease 減	Chain ○
Increase 増	Single Cr X
Bind off 伏	Half Dble Cr T
Pick 拾取針	Double Cr F
Ribbing 表裏針	Picot ㊦
Row 行	2 DC CL A
Stitch 目	Treble F
Page 下	Loop ㊢
Knit 表針	Cluster ㊣
Purl 裏針	Shell ㊤
Fig. 2 ツ	Slip Stitch ㊦
Time 回	Cross Stitch ㊧

A friend Mrs. Helen Byrd

At one time, I had the alphabet in old English script filet crochet. I no longer have it, and would like another set of the script patterns. If anyone has the magazine it was in, or a copy of it, maybe they could send it to me. Please write first.

Mrs. Art Tichwalski, R.2, Medford, Wis. 54451

I really appreciate these patterns from the past, when needlewomen took great pride in doing lovely, useful things that not only beautified the home, but were practical and useful as well. Now I am wondering if a request might bring forth some of those old and lovely charts of cross-stitch and needlepoint pictures that date back to twenty, forty or more years ago.

McCall's has recently published a special issue of many of their old cross-stitch pictures, in color symbolized charts to be worked on count thread linen, such as Aida cloth, Hardanger cloth, checked gingham, or needlepoint canvas. Of course McCall's was not the only company that published beautiful cross-stitch and needlepoint pictures. Many of these old pictures had iron-on transfers as well as the charts to show the needlewoman where to place the many colors (often as many as twenty-five to forty, or as few as eight). I was thinking that some of the needleworkers might have tucked away some of these old cross-stitch color symbol charts for cross-stitch pictures, and would now be willing to share them. If they would send them in to be published, today's women could enjoy them.

I am yet a couple of years short of the half century mark, but I can remember seeing pictures from before World War II. There were proud peafowl, game birds in natural settings, hunting dogs, rustic farm and rural scenes, old mills, covered bridges, all sorts of wild animals such as deer, raccoons, foxes, bears, etc. I have seen tropical birds in exotic settings, puppies and kittens playing on porch steps bordered by flowers, mares and foals frolicking in a field, and a host of other beautiful things. I really believe all these old cross-stitch charts would be as welcome as the Kate Greenaway series or the old quilt patterns. Many of them were published in the old Grit newsweekly, by Laura Wheeler, Ann Adams, and Anne Orr, to name the only three I can remember.

I do enjoy the history, and like many other readers, I want to see Olde Time Needlework stay as it is, strictly needlework and nothing else.

Mrs. Violet Bingaman, 707 N. Brush St., Freemont, Ohio 43420

Among my many needlework books which I treasure and will not part with are two revised in the 20's and published by the Priscilla Publishing Company of Augusta, Maine. They contain patterns of beautiful crocheted doilies, edgings and insertions. Another book is entitled "Princess Manual of Artistic Crochet" but there is nothing to indicate where or by whom it was published. The fourth book is tatting designs by Adeline Cordet and it was published by the Valley Supply Co., St. Louis, Mo. It was copyrighted in 1916. Can anyone supply me with information concerning the publishers and those who designed the patterns for them?

After collecting needlework and craft magazines for years, I have run out of storage space and must dispose of some of them. Those ladies who are interested in purchasing McCall's Needlework and Crafts magazines commencing with the Spring/Summer 1956 issue, Creative Crafts from June, 1971, Olde Time Needlework and other Tower Press magazines may write to me for a list of magazines. Please send a self-addressed envelope and 10c for postage. Letters mailed in Canada to the U.S. must bear a 10c Canadian stamp. Mrs. Kenneth Bondy, 20 Allen St., Chatham, Ontario, Canada N7M 5E6

I am interested in acquiring patterns for clothing to fit a doll I received in the 1950's, made by the Mary Hoyer Doll Company. The doll is 14" tall, and has the Mary Hoyer Doll in raised letters on its back. Mine was purchased through a church bazaar in Detroit, Michigan, and I know that the dolls and accessories could be purchased through a catalog at that time, as the church group purchased them in quantity and dressed them for sale.

Does anyone know if this company is still in business or does anybody have patterns for clothing to fit this doll? I am interested in acquiring patterns or ready-made clothing, also information about accessories. I am willing to pay.

Mari-fran Mantia (Mrs. Edward J. Mantia), 4533 Tower Grove Place, St. Louis, Mo. 63110

COLLECTORS' CORNER

This real shell cameo of delicately carved pink was set in one-twentieth-stock gold, and was surrounded by tiny imitation pearls. "Only an expert," claimed the ad, "could tell it from a genuine hand-carved cameo." The illustration shows the actual size.



Real-Shell Cameo-Brooch



Decorative Lamp

A handsome decorated shade in brown tones graced this decorative lamp. When the light was turned on, a hidden landscape showed through the glass. The lamp stood 14 inches high, and came complete with silk cord, socket and two-part plug. Six 50 cent subscriptions made it yours.

The 1927 hostess could serve up a casserole in grand style with this handsome serving set. The nickeled holder had a pierced design, and the casserole was brown polished crockery.

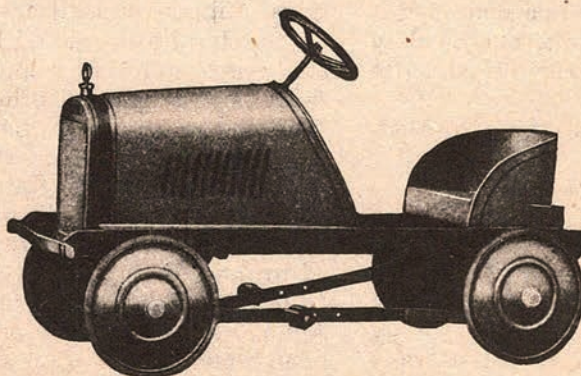


Handsome Casserole



Baby Mae
Talks, Walks and Sleeps

Baby Mae was 18 inches tall and had natural curls. She could walk, talk, and sleep. Her head was unbreakable and her voile bloomer-dress was trimmed with lace. What mother wouldn't want to sell six subscriptions to get her?



This rugged toy automobile had an all-steel body, a motor-meter and 10-inch wheels. It measured 42 inches over all, and was painted blue, with red and black trimmings. You could get it for 20 magazine subscriptions or 12 subscriptions and \$2.00 in cash, back in the twenties.

When the embroidery is done, cut away the indicated portions of the linen with sharp scissors (a pair of cuticle scissors kept in the work-box for the purpose will be found most useful for this, as the sharp curved blades make it easy to cut neatly and closely into inaccessible spots and difficult angles), taking care not to clip any of the bars or purl edges of the buttonholing. One of the safest ways to cut is to make an incision in the linen from the front, turn the piece over and cut from the back, which allows the blades of the scissors, held with the curved points toward the cutter, to slip easily just under the purl edge and make a clean cut along the edge. The linen can be held away from the edge with the other hand, to permit the cutter to see what she is doing.

If by unfortunate chance, a bar is clipped, examine it to see whether it has merely pulled away from the linen and if the loops of the foundation-thread are still intact and may not be picked up with a fine needle and sewing thread and tacked securely at the back of the work. If this is not possible, clip the other end of the bar, and lay foundation-threads across the space from the back of the work, and make another bar. Bring the needle up from the back through a purl stitch to start the wrapping, and send it down through one at the other end before finishing off.

If the purl edge is clipped by accident, fasten the thread on the back, bring it up through the nearest purl stitch and buttonhole over the clipped space, first pulling out the clipped threads. Send the needle down through a purl stitch at the end of the space before fastening off on the back.

When the cutting is finished, wet the linen and press right-side down under a dry cloth to absorb excess moisture, then remove the cloth and press dry. The linen is shrunk by this method, and edges may now be trimmed as close as desired, for they will not fray any further. Good cutting is half the beauty of cutwork, and well worth the care and time given to it, for poor cutting can ruin the loveliest design.

BEVERLY SWEATER

by Elsie Sutherland

MATERIALS: Four balls, or seven ounces, of knitting worsted, pink or any desired color, and a pair of No. 5 amber knitting needles.

Cast on 72 stitches.

1. Knit plain. It is always well to slip 1st stitch of a row.
2. Purl.
3. Slip 1, narrow (knit 2 stitches together) 35 times, knit 1.
4. Slip 1, (bring wool over needle, knit 1) 35 times, knit 1.
5. Knit plain, slipping 1st stitch; in knitting the "overs" insert needle in front of loop, instead of back, thus crossing the stitch.

Repeat from 2d row until there are 5 rows of holes, for the border; then knit 33 ridges, counting 2 rows to a ridge, plain, back and forth. Again slip 1, knit 71, and cast on 36 stitches for sleeve; knitting back, cast on 36 stitches for the other sleeve, making in all 144 stitches. Knit 18 more ridges on this length.

Slip 1, knit 60, take these off on a separate needle or large safety-pin, bind off 22 stitches for back of neck, and knit remaining 61 stitches. On these stitches knit 3 ridges. In next row cast on 11 stitches toward the neck, and on this number knit 15 ridges. On next row bind off (loosely) 36 stitches for sleeve, knit remaining 36; knit back, and add 1 more ridge.

Take the stitches from safety-pin and knit the other front and sleeve as directed; then knit entirely across the front, on the original 72 stitches, to the top of pockets, or 12 ridges. If preferred, the pockets may be made separately and sewed on, which many find is the easier way. To knit them in, proceed as follows:

1. Slip 1, knit 5, bind off 14, knit 32, bind off 14, knit 6.
2. Slip 1, knit 5, cast on 14, knit 32, cast on 14, knit 6.
3. Slip 1, knit 71.
4. Slip 1, knit 5, purl 14, knit 32, purl 14, knit 6.
5. Slip 1, knit 5, narrow 7 times, knit 32, narrow 7 times, knit 6.



6. Slip 1, knit 5, (bring wool over needle, knit 1) 7 times, knit 6.
7. Slip 1, knit 5, work across pocket as in 5th row, knit 32, work across pocket, knit 6.
8. Like 4th row.

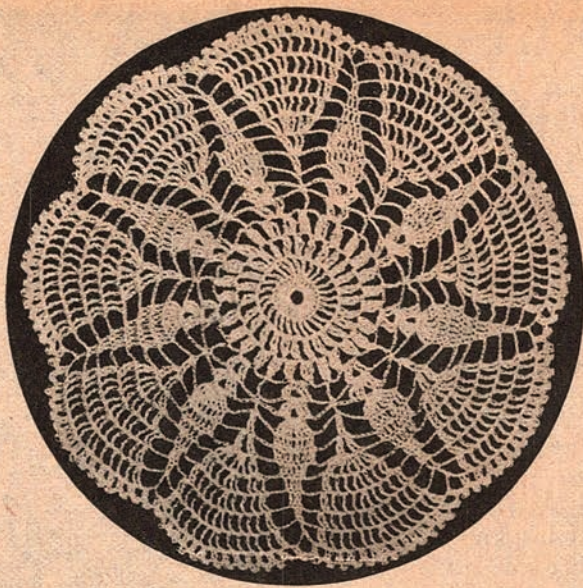
Now continue with the plain knitting, back and forth, until you have the same number of ridges as the back, then knit the border as at first directed.

Pick up and knit the stitches at lower edge of sleeve and repeat from 2d row of back, knitting 2 stitches together at beginning and end of 1st 2 rows. Knit like border until you have 3 rows of holes, ending with 5th row; then purl 1 row and bind off. Sew up underarm seams neatly, to bottom of sleeves.

Pick up the stitches cast off for pocket, and knit back and forth on 14 stitches until you have 7 or 8 ridges, or the pocket is as deep as desired, then sew neatly to the sweater at sides and bottom.

FOR THE COLLAR: Pick up the stitches around neck; 50 in all, and knit 15 ridges; finish with the border, 3 rows of holes in width, as for the cuffs, and bind off. Fasten a little pompon of the yarn at the point of the V, in front.

If the patch pocket is preferred, continue with the plain ridges, after joining the fronts, making front correspond to back. Then for the pocket cast on 14 stitches and knit back and forth for the required number of ridges, ending with a border of one row of holes, and bind off. Sew neatly in place.



Leaf Doilie

MATERIALS:

1 tube Tower Brand Plyon will make 4 doilies, measuring 9 in. in diameter. Or use No.20 or 30 crochet cotton.

Steel crochet hook No.10.

TO START: Ch 9 and join to form ring.

RND 1: Ch 3, 27 dc in ring, join with sl st.

RND 2: Ch 4 (as 1 tr and 1 ch) * 1 tr over next dc, ch 1, * repeat around.

RND 3: Ch 4 (as 1 tr), 2 tr (2

loops), all worked off together as a Cluny group, ch 3 * Cluny group of 3 tr over next st, ch 3, * repeat.

RND 4: 1 Cluny group of 4 tr between groups of 3rd round with ch 4 between groups (27 groups in 3rd and 4th rounds).

RND 5: Sl st on ch, work shell of * 2 tr, ch 1, 2 tr over same ch, ch 4, skip 1 group, tr over next group, ch 4 * repeat between *s.

RND 6: Sl st over 2 tr, work shell of * (3 tr, 1 ch, 3 tr) over

ch of shell of previous round, ch 9, make shell over next shell, ch 9, * repeat between *s, fasten with sl st, and sl st to ch of 1st shell.

RND 7: * 8 tr over ch of 1st shell, ch 5 and join over ch 9 of previous round in tr of 5th round, ch 5, * repeat around.

RND 8: * 8 dc over 8 tr of previous round, taking up both threads, ch 3, 2 tr over dc below, ch 3, * repeat around.

RND 9: * sl st over 1st dc, 7 dc over 7 dc, ch 4, 2 tr over 2 tr, ch 1, 2 tr over tr, ch 4, * repeat around.

RND 10: Sl st over 1st dc, * 6 dc over 6 dc, ch 4, 2 tr over 1st tr, ch 1, 2 tr over ch, ch 1, 2 tr over 4th tr, ch 4, * repeat between *s.

RND 11: * sl st over 1st dc, 5 dc over 5 dc, ch 4, 2 tr over 1st tr, ch 1, 1 tr over space, ch 1, 2 tr over center of fan, ch 1, tr over space, ch 1, 2 tr over last tr, ch 4, * repeat around.

RNDS 12-16: Continue this way, making in each round 1 less dc in group and 1 more open mesh on each side of center of fan.

RND 17: Over each ch make (1 dc, 1 picot of 3, and 1 dc) joining the fans at corners in this, the last round.

To block doilie, place doilie on turkish towel, wrong side up, and press with cool iron over cloth.

SNOW-FLAKE BEDSPREAD

continued from page 8

ch 3, * tr in d tr of last row, 5 tr on ch 4, 2 tr in tr of last row, 5 tr on ch 4, tr in d tr of last row, 2 tr in next tr of last row, repeat from * all around, j in 3rd st of ch 3.

ROW 5: Ch 5, sl st in 3rd st from hook, * ch 2, sk 1 tr of last row, tr in next tr of last row, ch 2, sk 1 tr of last row, tr in next tr of last row, p, repeat from * all around, j by sl st in st with first p.

Join small medallion to large medallion by 3 picots, making 12 small medallions - joining these together by 3 p. Sk 2 p, on large medallion between 2 small medallions. Leave 1 p free between where the small medallions are joined and the small one joined

to larger one.

When the 4 large medallions with small ones around them are finished, make another medallion for the open space between -

ROW 1: Ch 6, j for ring, 12 sc in ring, j to first sc.

ROW 2: Ch 1, * sc in next 2 sc of last row, 2 sc in next sc of last row, repeat from * all around, j in 1st sc. (16 sc.)

ROW 3: Ch 7, d tr in 1st sc of last row, * ch 2, d tr in next sc of last row. Repeat from * all around. J in 5th st of ch 7.

ROW 4: Sl st to first ch 2, ch 3, pc on same ch 2, * ch 3, pc on next ch 2 of last row, repeat from * all around, join to first pc.

ROW 5: Repeat 4th row, making ch 4 between each pc, join.

ROW 6: Ch 5, * 6 d tr over ch 4 of last row, 1 d tr in pc of last row, 7 d tr over next ch 4, 1 d

tr in next pc, repeat from * a-round, j in 5th st of ch 5.

ROW 7: Ch 5, sl st in 3rd st from hook, * ch 2, sk 1 d tr of last row, tr in next d tr of last row, ch 2, sk 1 d tr, 1 tr in next d tr, p, repeat from * all around. (20 p.)

Join this med. to the 4 small meds. that had 5 p free by 3 p, leaving 2 p free on med. just made. This leaves a small sp to be filled in by the following:

ROW 1: Ch 6, j for ring, 12 sc in ring, j to 1st sc.

ROW 2: Ch 1, tr tr in 1 p of medium size med., sc in next 2 sc of last row, tr tr in next p of same med., * sc in each next 2 sc of last row, tr tr in p of small med., repeat from * all around, having 6 tr tr in all - sc in last 2 sc of last row, j to first tr tr.

For a bedspread, add fringe to the two sides.

TATTED DOILY

9" x 9"

MATERIAL: 150 yards No.30 white crochet cotton; tatting shuttle; No.13 crochet hook.

R of (2 d,p) 8 times, cl r. Tie & cut.

RND 1: With shuttle & ball thread, R of 6 d, j in p, 6 d, cl r. rw, Ch 9 d,p, 9 d, rw. Repeat from beginning, around. Tie & cut.

RND 2: R of 6 d, j in p, 6 d, cl r. Ch 6 d, rw, R of 6 d,p, 6 d, cl r. rw, Ch 6 d, rw, R of 3 d,p, 6 d, j in p of previous r, 6 d,p, 3 d, cl r. * A r of 3 d, j in last p of last r, (6 d,p) 2 times, 3 d, cl r. Repeat from * 2 more times (four-leaf clover) rw, Ch 6 d, rw, R of 6 d, j in center p of last r, 6 d, cl r. rw, Ch 6 d, repeat from beginning of rnd 2.

RND 3: J where 2 rings join, left of clover-leaf, * Ch (3 d,p) 5 times, 3 d, j in p of next r, repeat from * 1 more time. Ch (3 d,p)

5 times, 3 d, j where 2 rings join, left, Ch 3 d,p, 3 d, j where 2 rings join, opposite. Ch 3 d,p, 3 d, j in 2nd p of ch opposite, Ch (3 d,p) 3 times, 3 d, j in p of next r, repeat from beginning, around. Tie & cut.

RND 4: This rnd is made of 8 medallions, like center, joined as made, by last 2 chs to first & last picots of short chs.

FILL-IN RINGS: R of 6 d, j in p nearest doily, left, 6 d, cl r. A 2nd r of 6 d, j in center p of doily, 6 d, cl r. A 3rd r of 6 d, j in p nearest doily, right, 6 d, cl r. Repeat between medallions, 7 more times.

RND 4: R of 6 d, j between groups of rings, 6 d, cl r. rw, Ch (3 d,p) 6 times, 3 d, rw, * R of 6 d, j in next p, 6 d, cl r. rw, Ch (3 d,p) 7 times, 3 d, rw, repeat from * 2 more times, R of 6 d, j in next p, 6 d, cl r. rw, Ch (3 d,p) 6 times, 3 d, repeat from beginning around.

RND 5: R of (3 d,p) 3 times, 3 d, j in 3rd p, left of group of rings, (3 d,p) 2 times, j in corresponding p opposite, (3 d,p) 3 times, 3 d, cl r. rw, Ch (3 d,p) 7 times, 3 d, j in center p of next ch, * Ch

(3 d,p) 7 times, 3 d, j in center p of next ch, repeat from * 1 more time. Ch (3 d,p) 7 times, 3 d, rw, repeat from beginning, around. Tie & cut.

RND 6: This is made of 16 half-medallions. R of (3 d,p) 6 times, 3 d, cl r. Leave 2 ends & tie to 2 inner picots opposite big ring. Repeat in 2 inner picots opposite center ch.

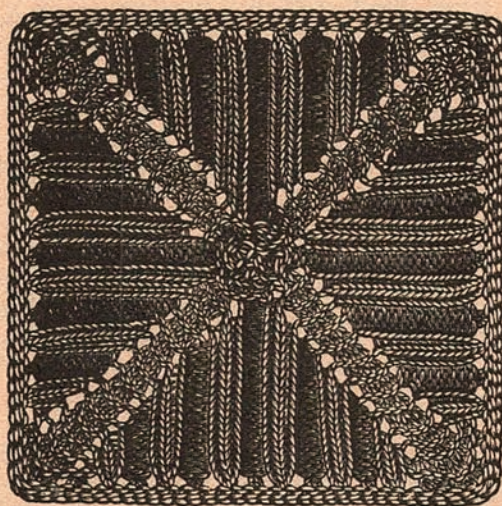
The half-medallion is made the same as center, but having only 6 rings & 5 chains. Between rings; R of 5 d, j to inner p of half-medallion, left, 5 d, cl r. A 2nd r of 5 d, j to inner p left & inner p right, 5 d, cl r. A 3rd r of 5 d, j to inner p right, of half-medallion, 5 d, cl r.

Pin & press under a damp cloth.

ABBREVIATIONS

d double stitch
ch chain
r ring
cl r. close ring
p picot
j join
rw reverse work
chs chains

CRAZY PATCHWORK KNITTED SQUARES



One Square of Crazy Quilt Design.

By way of variety, ladies may introduce into their crazy work, blocks knitted or crocheted from silk; if desired, embroidered and joined with fancy stitches, as in crazy patchwork generally. The same idea may be carried further, and small articles, as sofa cushions or baby afghans, may be entirely made of silk, and effectively orna-

mented with ribbon and embroidery.

Any of the popular patterns used for cotton counterpanes will answer. One design is given here.

Cast on 4 needles 8 stitches, and knit with a 5th needle.

1ST RND: Purl.

2D RND: Make 1, 1 plain, make 1, 1 plain. Repeat.

3D RND: Purl.

4TH RND: Make 1, knit in the next stitch 1 plain, 1 purl, make 1, 3 plain. Repeat.

5TH RND: 1 plain, 2 purl, 1 plain, 3 purl. Repeat.

6TH RND: Make 1, 1 plain, 2 purl, 1 plain, make 1, 3 plain. Repeat.

7TH RND: 2 plain, 2 purl, 2 plain, 3 purl. Repeat.

8TH RND: Make 1, 2 plain, 2 purl, 2 plain, make 1, 3 plain. Repeat.

9TH RND: 1 purl, 2 plain, 2 purl, 2 plain, 4 purl. Repeat.

10TH RND: Make 1, 1 purl, 2 plain, 2 purl, 2 plain, 1 purl, make 1, 3 plain. Repeat.

11TH RND: 2 purl, 2 plain, 2 purl, 2 plain, 5 purl. Repeat.

Work 16 more rounds in same manner as described in 2 last rounds, until in the 27th round, there will be 29 stitches on each needle.

28TH RND: Alternate 13 times. Make 1, knit 2 together, plain.

Then make 1, 3 plain. Repeat.

29TH RND: Purl. Then cast off.

“ ” ? “ ” ? “ ” ? Query & Quote “

Would anyone be able to tell me where to purchase the braid used in making the Battenberg lace?

Mrs. Pat Combs, 2228 Chapin St., Flint, Mich. 48507

EDITOR'S NOTE: Many ladies have requested information on a source of supply for Battenberg tapes and instructions. At this time, the DMC "Encyclopedia of Needlework" or the larger copy, "The Complete Encyclopedia of Needlework", put out by Running Press (\$5.95) is still the best source of instruction. [Jules and Kaethe Kliot, 2150 Stuart St., Berkeley, Ca. 94705] offer a catalog for 25c and would be glad to help with any problems you may have. They sell tapes ranging in price from 35c to \$1.00 per yard and a blouse pattern with instructions by Etta Marie. They also have a set of 5 Princess lace patterns available. (These used to be called Dichtl patterns.) Later in the year, they expect to offer a complete list of patterns for Battenberg.

Can readers of "Query and Quote" help me locate patterns for crocheting an oval tablecloth? I am willing to pay for the patterns. My table is oval and I seem only to be able to locate patterns for square tables.

Mrs. Martin Zielinski, 2948 Anzac Ave., Roslyn, Pa. 19001

I would like to find an old crochet book. It is full of all kinds of crochet and tatting patterns. It is green, about 1 inch thick, published in New York (I think) in the 1940's. I'm not sure, but I think the name is Encyclopedia of Crochet and Tatting.

To help identify the book, pattern No. 7592 is a round pineapple tablecloth, and pattern No. 4022 is an apron.

I hope someone can help me find this book, no matter what condition it is in. I will pay a fair price.

Also, I would like to find a Workbasket magazine pattern, No. 4539, from August 1951, size 14. It is a skirt and halter.

Mrs. Nancy Finzen, R.1, Box 130, Akron, Iowa 51001

I wonder if anyone knows how I felt when I learned I had to give up sewing? I worked in an upholstery shop and saved velvet scraps which make beautiful patchwork pillows and pincushions. Little did I know when I was cutting and sewing heavy fabrics that the damage done to the tendon in my right hand and wrist would require surgery and cause permanent damage.

I did much sewing at home, too and have many scraps for patchwork, quilt blocks, pillows, pot-holders and placemats. I'll include patterns and instructions. For a large needlework package stuffed as full as I can in a SASE, send whatever amount you like. Please include a postcard or SASE if you need more information. I'll answer all mail.

Anna Fenton, 830 Lisbon St., East Liverpool, Ohio 43920

I have enjoyed reading this nice magazine for a long time. It does make me remember many things that happened in the past and were a part of the wonderful lives our ancestors lived.

In the November 1976 issue, was a letter from Mrs. Stewart, which brought back the memories of my own mother making those fancy "Teddies". I can remember she made the legs very full and used lots of wide lace at the top and bottom. I think she put a ribbon drawstring through the lace that was made for ribbon. In making some of the "Period" doll clothes, I have made some of the "Teddy" underwear for them.

I think the split seat heavy underwear for men is still being worn. I belonged to the "Three Button Drop Seat" generation. I hated the long legs of the underwear that had to fit inside those long stockings. They surely kept us warm though.

Wasn't the pre-1900 corset the first suggestion of the bra? I know

some had "pockets" or cups at the top. My mother crocheted wide lace and made several "corset covers". They had beautiful yokes at the neck, white material around the bust part and a drawstring at the waist.

Full black sateen bloomers were worn in high school for gym classes. I make the pantaloons for the doll outfits for the pre-1900 styles but I cannot remember anyone wearing them except to a costume ball. I did notice that not much elastic was used in those days.

I really do enjoy dressing the Barbie or Fashion dolls in the old styles. I also like making the old-fashioned stuffed animals and rag dolls and crib toys. I am just an amateur at this hobby. I do hope I can learn.

I've still a quilt that my mother made more than fifty years ago. Our daily paper printed a different pattern for a twelve inch block, each week. This was over a twenty-five week period and then all the quilts were judged at a big Quilt Fair.

I enjoy making and selling afghans. I make them in Granny Square patterns and also Hairpin Lace I also crochet all sizes of poodles for my "Dog House".

I'd like to hear from many other readers and perhaps we could share ideas. Please send a SASE for a prompt reply.

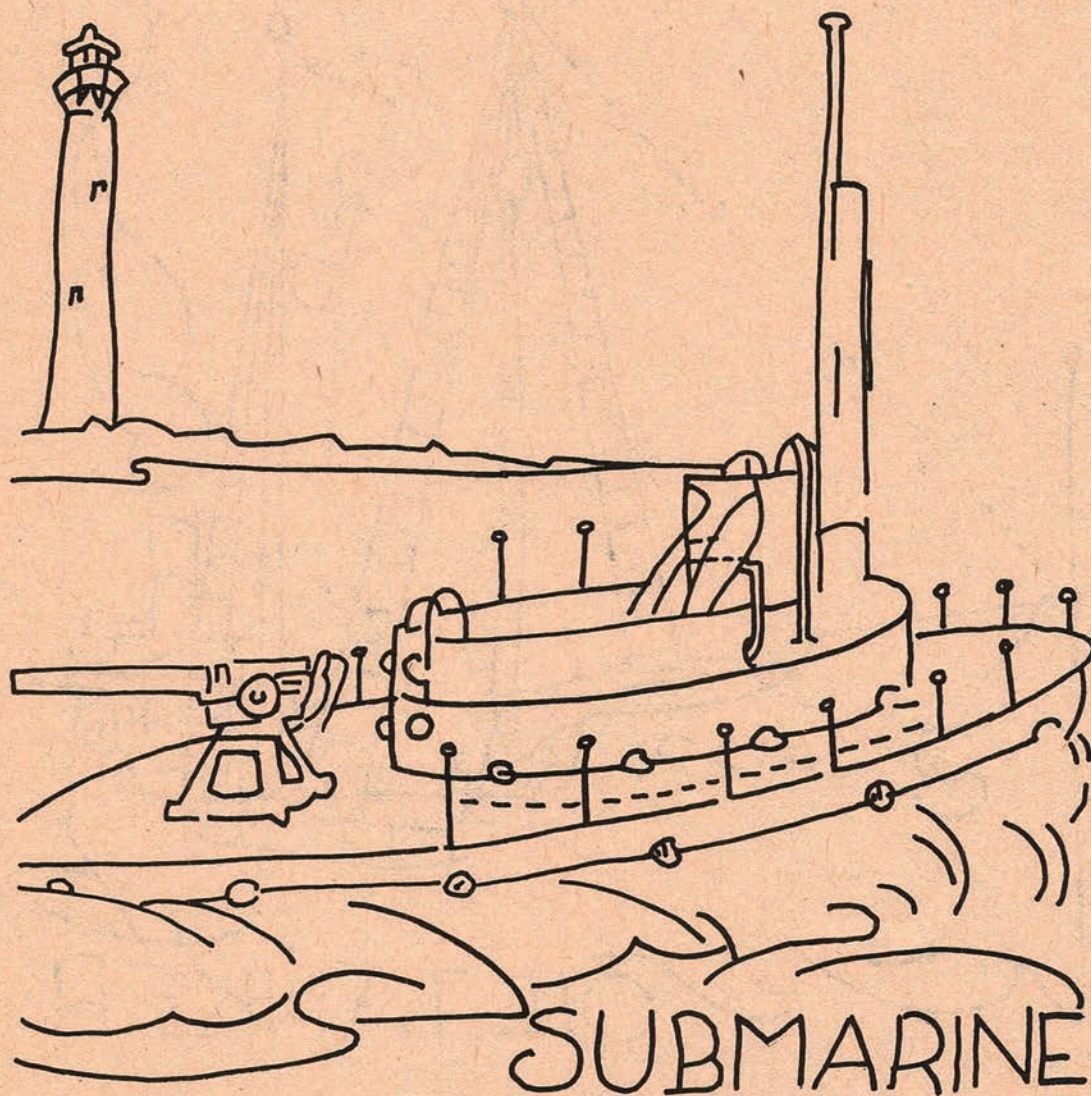
Donna Gilbert, 1316 Fourth St., Charleston, Ill. 61920

Some 20 years ago I made a sampler of a child's prayer "Now I lay me down to sleep", finishing the last paragraph with "If I should live for other days, I pray thee Lord to guide my ways". It had children climbing stairs in their pajamas, a kitten and a puppy. I have not seen this pattern anywhere lately, and wondered if anyone might know where I can find one. If you have seen it please advise.

Mrs. Gordon N. Anderson, 9544 Amoret Dr., Tujunga, Ca. 91042

American Ships Quilt

by Ruby McKim



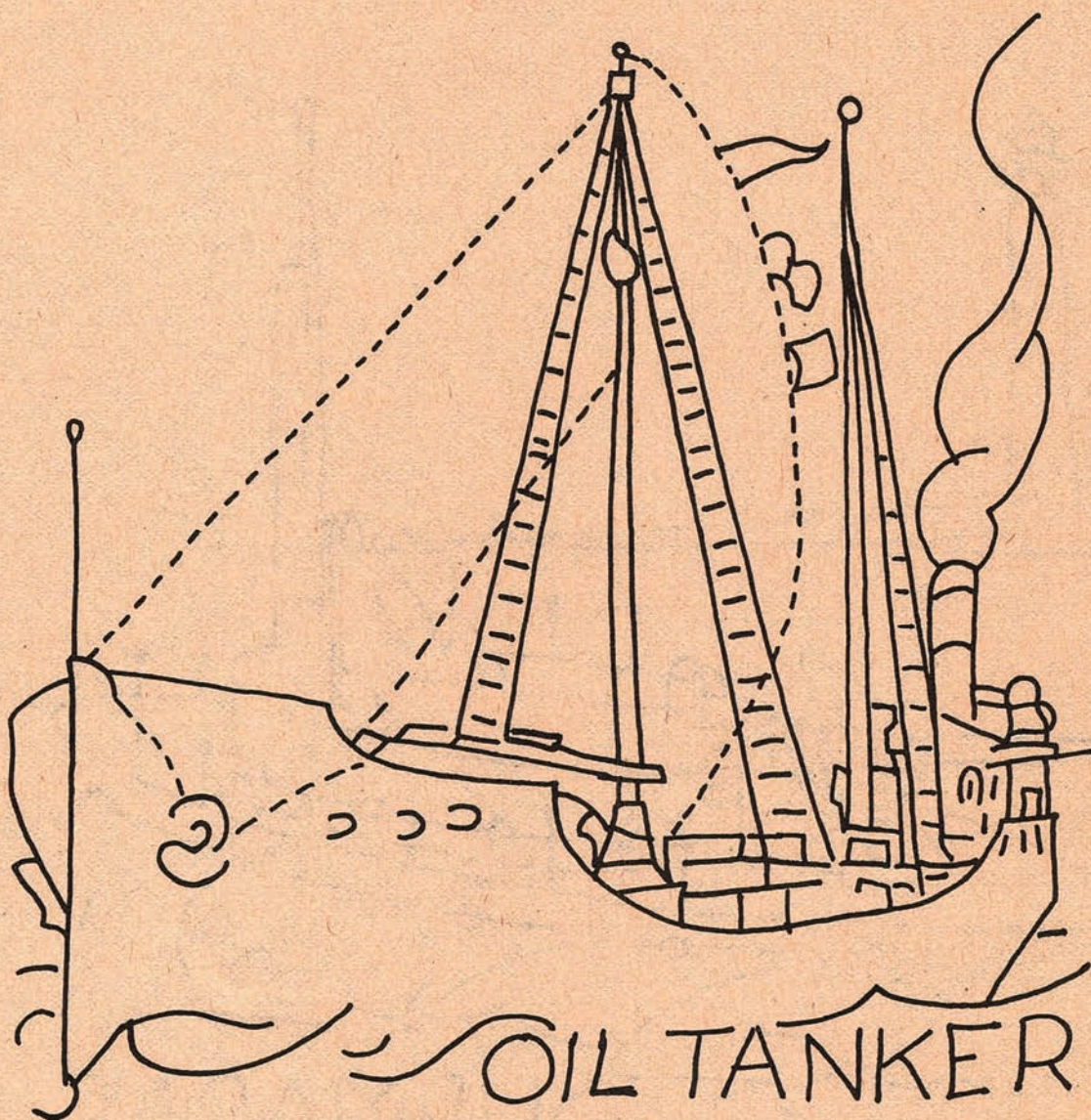
BLOCK NO.37 SUBMARINE

This amazing invention is, perhaps the strangest of all seagoing vessels. It certainly differs more from all other boat types than any of them vary one from another. Invented in America, the submarine is primarily for war service. They are equipped with torpedo tubes to fire at terrific speed and deadly accuracy the deadly explosives that may sink an enemy

sub or other ship.

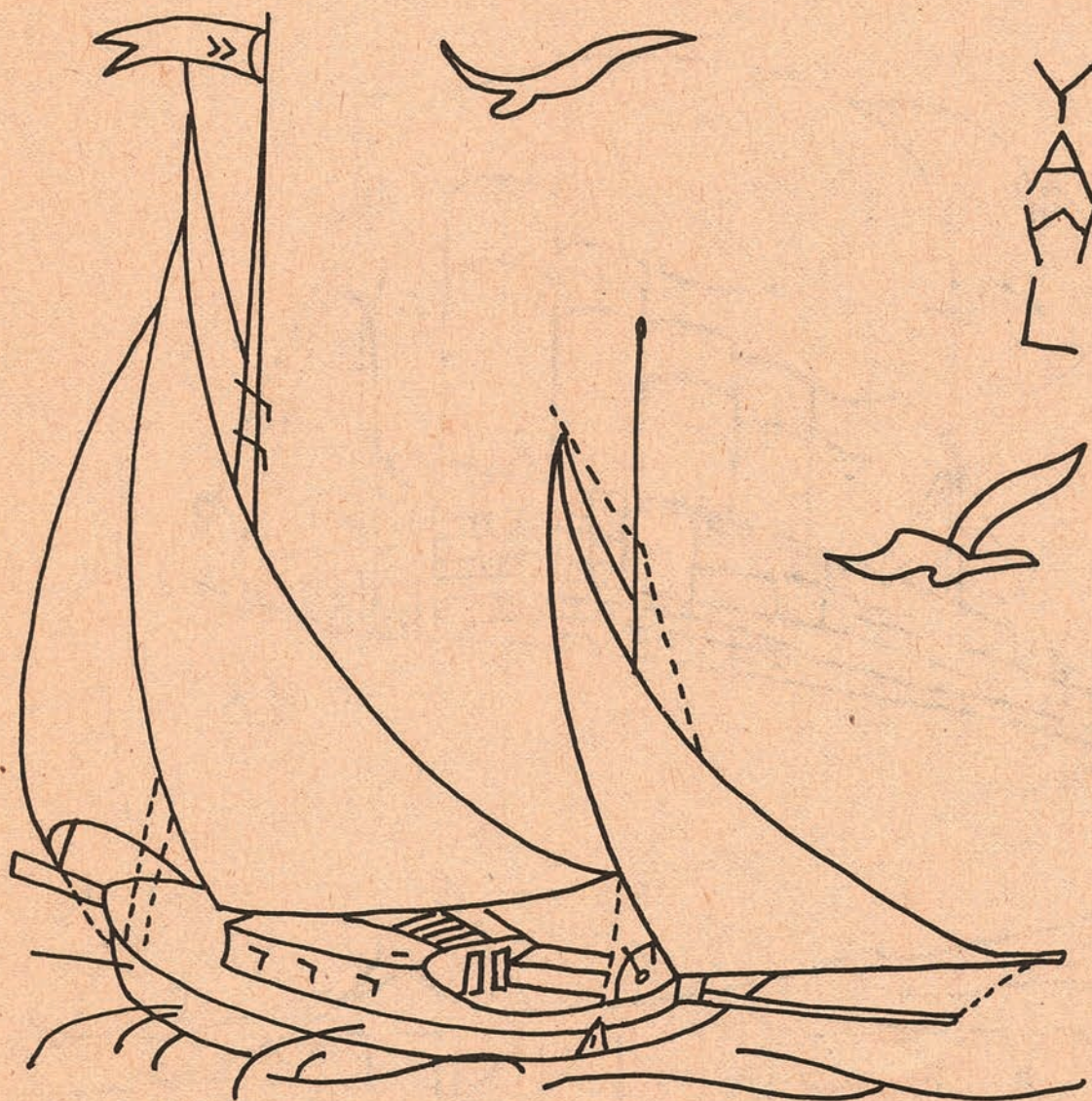
Submarines carry oil-burning engines for traveling afloat and electric motors to use when submerged. These with the crew's quarters, ballast compartments, etc., are most compactly arranged for space saving and efficiency.

Our pattern shows a stationary gun, not affected by sea water, and the periscope, that ingenious device for seeing around corners and above the water; a human eye down below!



BLOCK NO.38
OIL TANKER

The text which originally accompanied this pattern is not available for reprinting. If anyone has it, we hope they will send it, as modern readers might find it interesting in the light of recent developments.

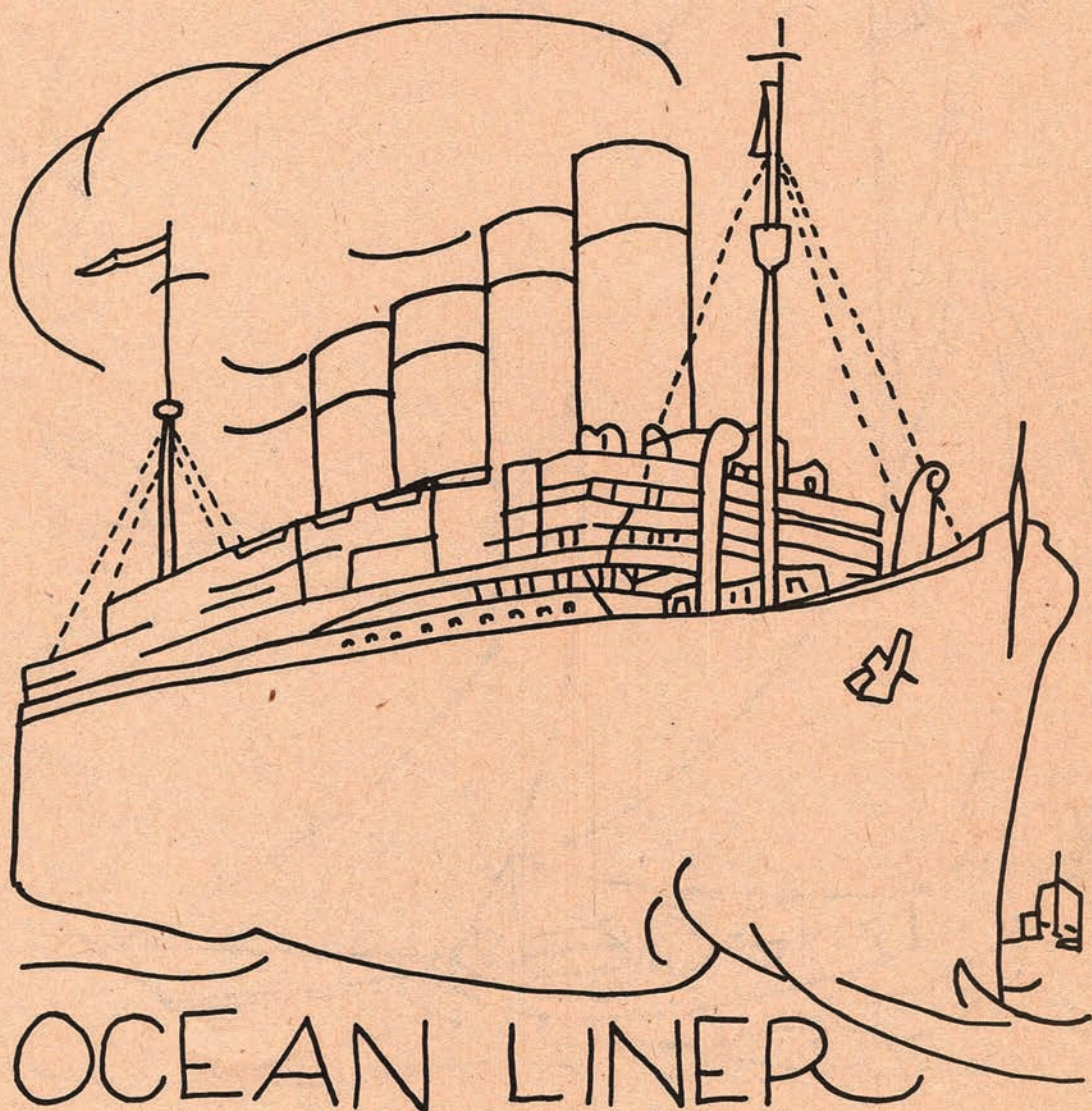


BLOCK NO.39
YAWL

Here is the graceful little pleasure craft that we promised some time ago to balance in placing with the Cat Boat and Sloop. This is a "sister ship", but more elaborately rigged, having a main mast forward of amid ship which supports both jib and main sails, and also a mizzenmast abaft, which carries a small sail, usually called the jigger. When in a stiff wind the large main sail is taken in, they say the yawl is under "jib and jigger". Sounds funny to a land lubber,

but makes sense to a salt. A picturesque custom that the racing yachts have is lashing a broom or a mop to the bowsprit of a winner to designate a clean sweep in that classic.

This is the fourth and last block in the series to have its lettering vertically placed. These four have special placings, as you will see by checking your diagram of the completed quilt. Every single design block is necessary to complete the handsome American Ships Quilt, as there shown, but such a finished project will be well worth the effort to achieve.



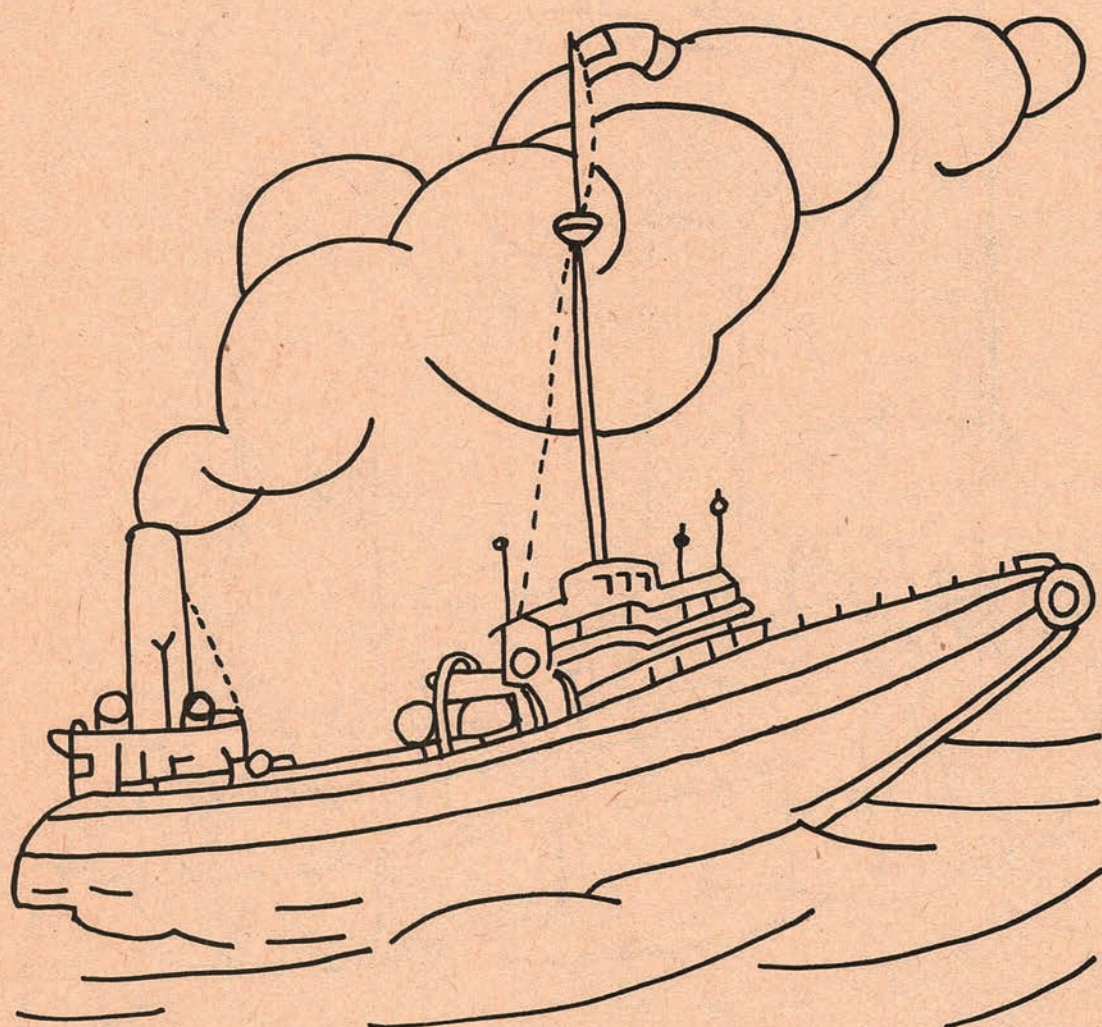
BLOCK NO.40 OCEAN LINER

Nothing ever can surpass the glorious days of life on a great liner. Oh, of course, you might be seasick, but most people aren't, at that. Such sunshine and breezes, such moonlit or starry heavens, grand food, friends and fun - only on a great city afloat, a passenger liner can be found the same superb combination with always the thrill ahead of land and new sights

or of home!

This is a handsome block for the quilt series, one that would be decorative enough for single use, too, as perhaps on some boy's dresser scarf with the wave lines extended across the hem, or with some other ship on his glass curtains.

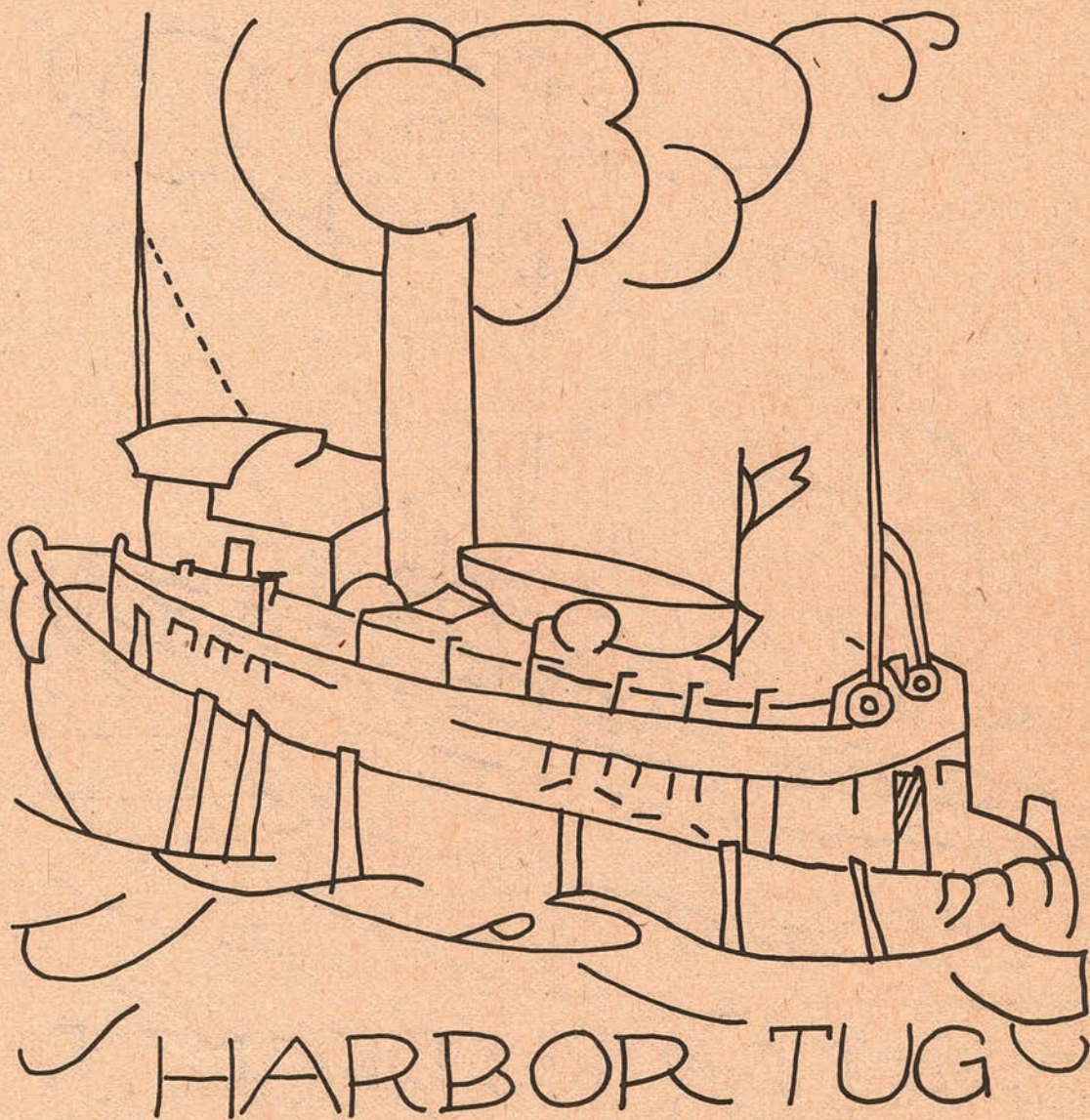
Throughout the series, outline stitch predominates; two strands make a line that is effective with three strands, perhaps, for heavier areas, much as the boat proper and forward mast.



WHALEBACK FREIGHTER

BLOCK NO.41 WHALEBACK FREIGHTER

A whaleback freighter is not accepted as a beauty among ships unless you consider the old adage that handsome is as handsome does. No vessel that sails the seas, carries such enormous cargo in relation to the tonnage of the ship itself. Its rounded sides, which are so constructed for cargo capacity, leave a small deck space with the bridge and officers quarters forward and the engines far aft. The whaleback freighter type is used extensively in the grain industry.



BLOCK NO.42
HARBOR TUG

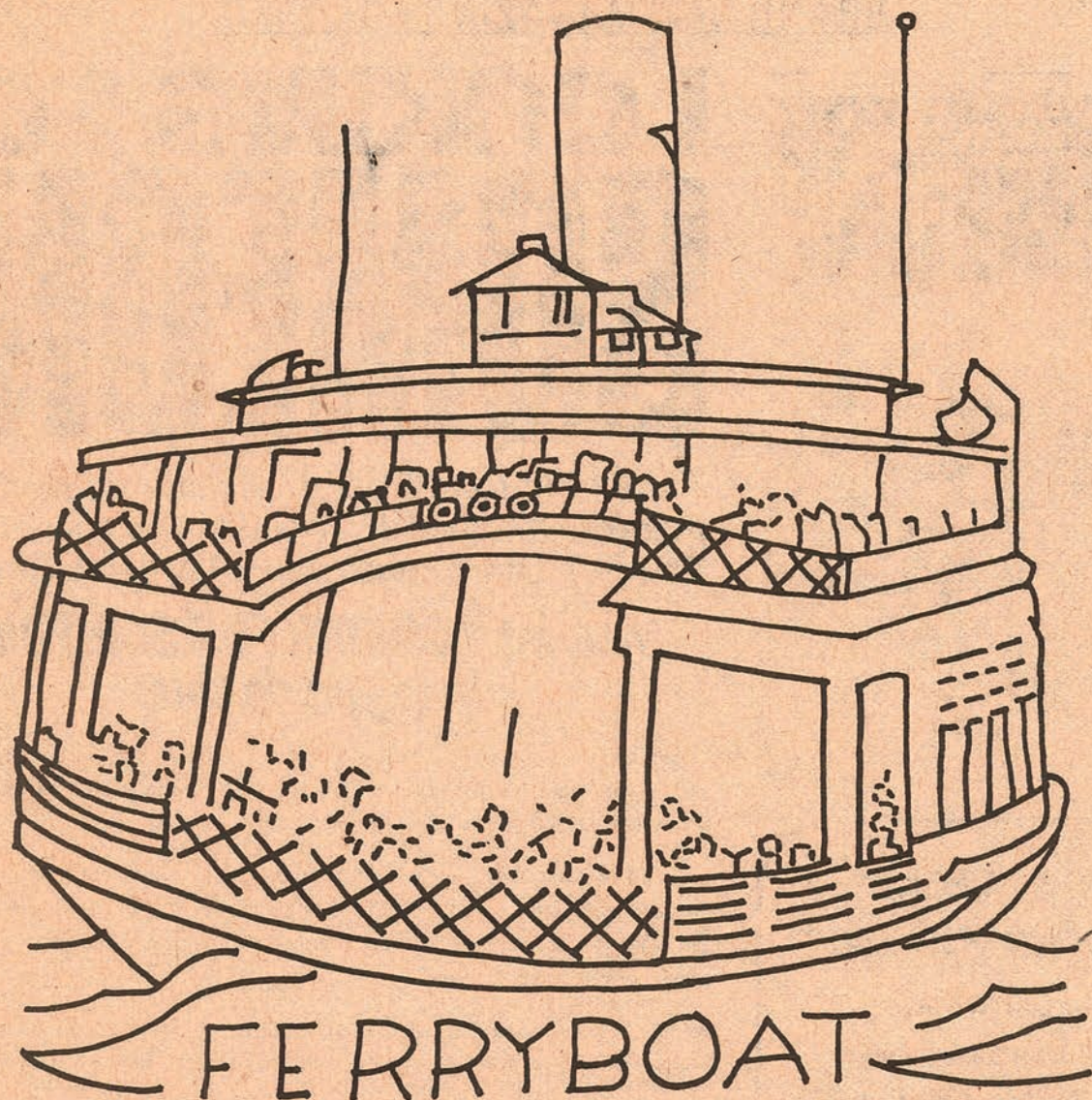
Ships are endowed with character, with outstanding dignity and tradition, or with swank and smartness, with picturesque or hair-raising pasts, with smoothness or brusqueness all very much the same as people are.

Perhaps no ship in our whole quilt series has a more pronounced personality of its own than has the harbor tug boat. She is the noisiest, the most bustling, shoving, shrieking little busybody afloat and yet

she must have a heart of gold somewhere amidst the coal! No job is too big or too dirty.

A bevy of tugs will bunt their padded noses into the sides of a sedate ocean liner a hundred times their tonnage, they will scold and scurry about around the great hull pushing, pulling, bossing even the Queen Mary, until her course is set to their liking.

Surely an American Ships Quilt could not get going any place without this energetic little craft, often the home of its owner, the odd job tug boat.



BLOCK NO.43
FERRYBOAT

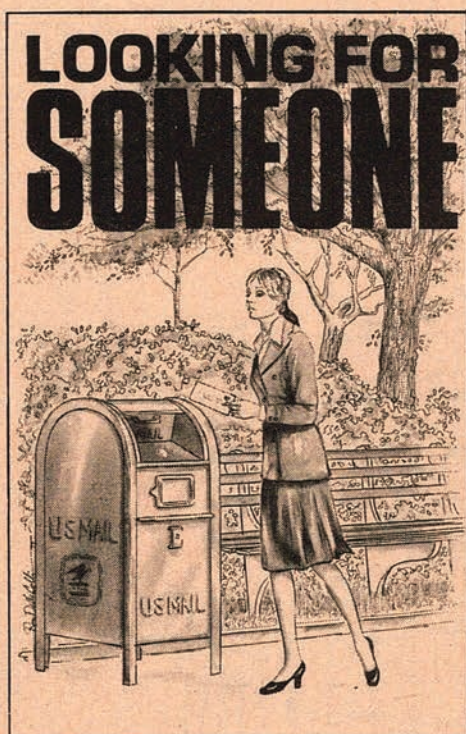
The effect of chugging river ferryboat chock full of commuters is not so easy to achieve in a few embroidery lines. But what is a ferry without its mob, its mixed odors of crowded motor cars and harbor smells; its boot-black and blind musician, its surge of business-bound or home-scurrying humanity!

Most Americans, whether native born and coming across the Hudson or foreign born and arriving via Ellis Island, get their first view of New York, greatest city on the globe, from the crowded rail of a

ferryboat. Frisco, Seattle, Boston, Charlestown have their fleets of ferries the same as St. Louis and Cincinnati have of suburban buses and trolley lines. For folk who work in great cities often have gardens and broad lawns afar out, yet they must have a quick and regular schedule for transit. For these thousands of Americans to whom a boat means a ferry, we include this homely convenient everyday craft in our series.

It is rather a tiresome one to embroider, but run the single stitches as indicated, up, across and down and you will be surprised how "crowded" the effect will be.

ARE YOU LOOKING FOR SOMEONE? IS SOMEONE LOOKING FOR YOU?
 YOU MAY FIND THE ANSWER IN THIS
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LOOKING FOR SOMEONE

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CROCHET BOOKS - Strictly original, many doily books, sheet patterns - pictorial price list, send 25c and long SASE. Hiddleston, 121 Ninth, Vallejo, Calif. 94590 (July-3)

TURN GROCERY boxtops into cash: Save up to 100% on grocery items: Issue \$1.00, 1/2 year, \$2.75, year, \$5.00. Refund Bulletin T12 Box 503, Cape Girardeau, Mo. 63701 (July-3)

WANTED TO BUY: Metal tatting shuttle. Have teacher. Need shuttle. Jane Glazier, Northway, Alaska 99764

TAT QUICK AND EASY with tatsy tatting shuttle. Good working shuttle for yarn and heavier thread. Also holds traditional tatting thread. No.102, 4 1/2 x 1 1/2, \$4.50 ea.; Tatsy, P.O. Box 1401, Des Plaines, Ill. 60018 (Sept-3)

FREE QUILT PATTERNS in "Quilter's Newsletter Magazine", plus catalog illustrating hundreds of quilt patterns, quilting stencils, pre-cut metal patterns, quilting books, supplies, kits, fabrics, \$1.00. Quilts, Box 501-F27, Wheatridge Colorado 80033 (May-3)

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GRANDMA'S TATTING Method: Rediscover secret, lightning-fast method. Illustrated. \$3.00. Copeland, Box 3836, Landers, Ca. 92284 (Sept-6)

"AMERICANA BRAIDED RUG Pattern. 7"x9". Send \$1.00. Joan Lanciani, P.O. Box 513, E. Princeton, Mass. 01517

QUILT PATCHES. Assortment cotton prints and solids. 3" squares \$3.50 hundred, 4 1/2" \$4.50 hundred, 6" \$6.50 hundred. Prepaid postage. R. Stephens, 6814 N. Mendota Ave., Chicago, Ill. 60646

"CREATE SEASHELL Decorations" booklet, \$1.25. "Create Pine Cone Decorations", \$1.25. Wholesale handicrafts, jewelry catalog, \$1.00. Artcrafts, Box 1386-TP, Santa Barbara, Calif. 93102

PATTERNS FOR gracious Colonial doll and gown, \$1.75. Send for catalog of Southern Belles, \$1.00. A unique and beautiful collection of 20" dolls. The Office, 817 Shady Acres Blvd., New Port Richey, Florida 33552 (Sept-2)

DOLLS! Learn to make, repair and dress dolls. Free booklet on Home Study course. Lifetime Career Schools, Dept. D-926, 2251 Barry Ave., Los Angeles, Ca. 90064 (Jan-6)

WONDERFUL WORLD Of Dolls, costume pattern catalog, \$1.50. Dept. OTN, 3755 Ruth Drive, Brunswick, Ohio 44212 (Mar-5)

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CROCHET PATTERNS from yesteryear. Directions for swan, basket, handbag, yoke, lampshade and toy. All for \$1.00 plus stamp. grANNY Bushfield, 5232 SR 38E., Lafayette, In. 47905 (July-3)

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CROCHET PATTERN for black pony or poodle stuffed toy, \$1.25 each or \$2.00 both plus SASE. Please specify. Crochet Hook, P.O. Box 5024, Mission Hills, Ca. 91345 (Sept)

DOLL PATTERN: 10" Ol-Fashion Lady. Instructions. Dress, shoes, pantaloons, underskirts, breasts, bustle. \$1.00. LSASE. Sussex, 321 West Pearl, Coldwater, Mich. 49036 (Sept-3)

WANTED: Buyers for pretty hand crocheted baby sets (hat, sacque, booties). Baby afghans Dolores Morley, 711 Ternes Rd., Tecumseh, Mi. 49286 (Sept-2)

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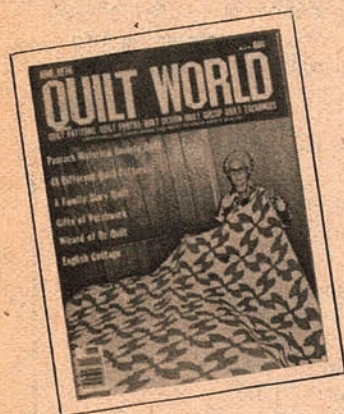
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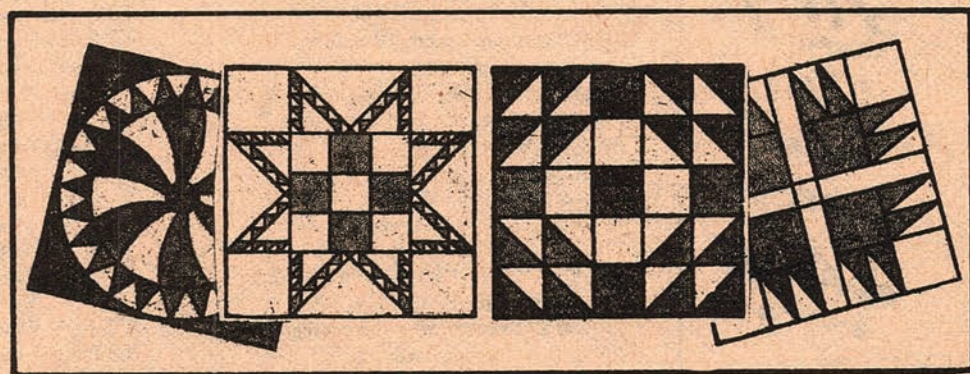
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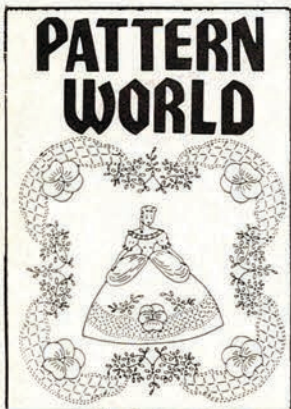
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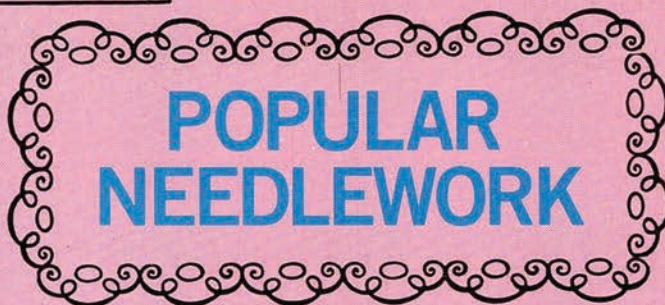
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